

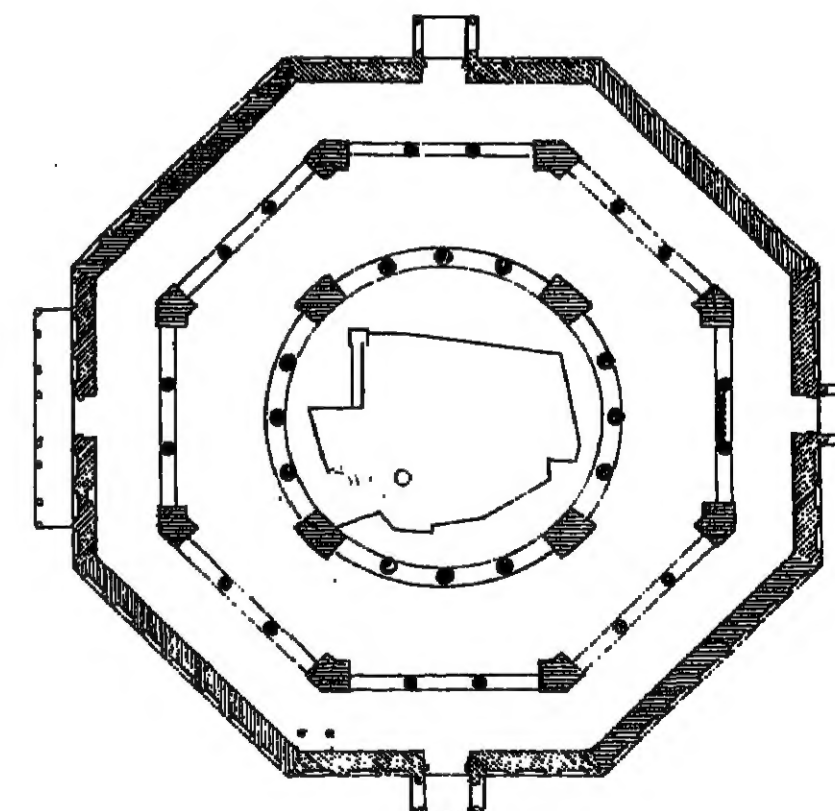
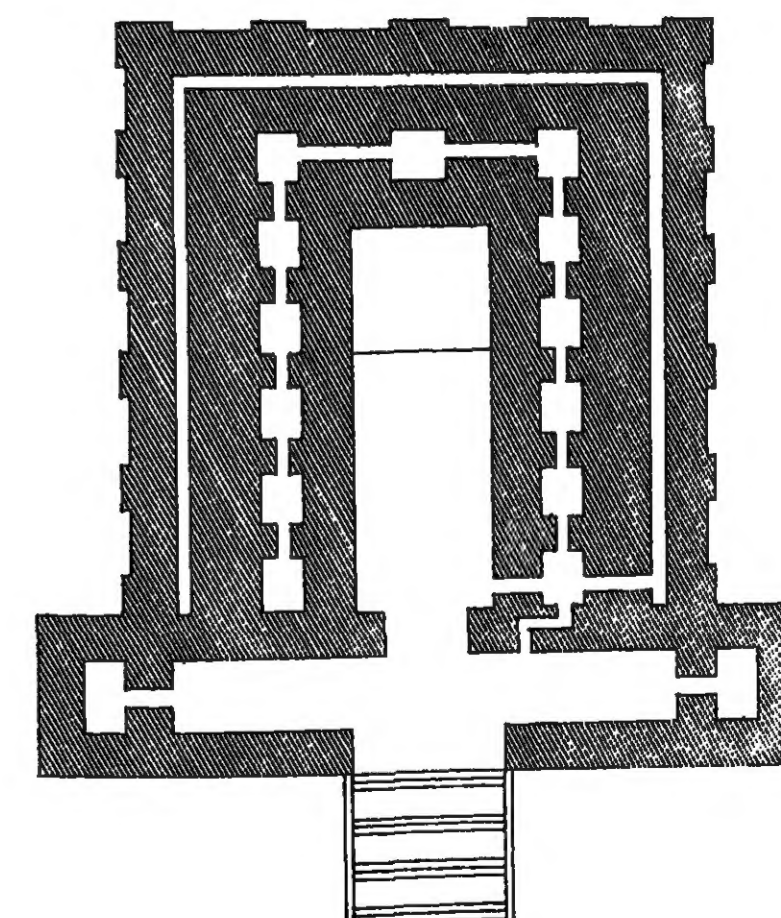
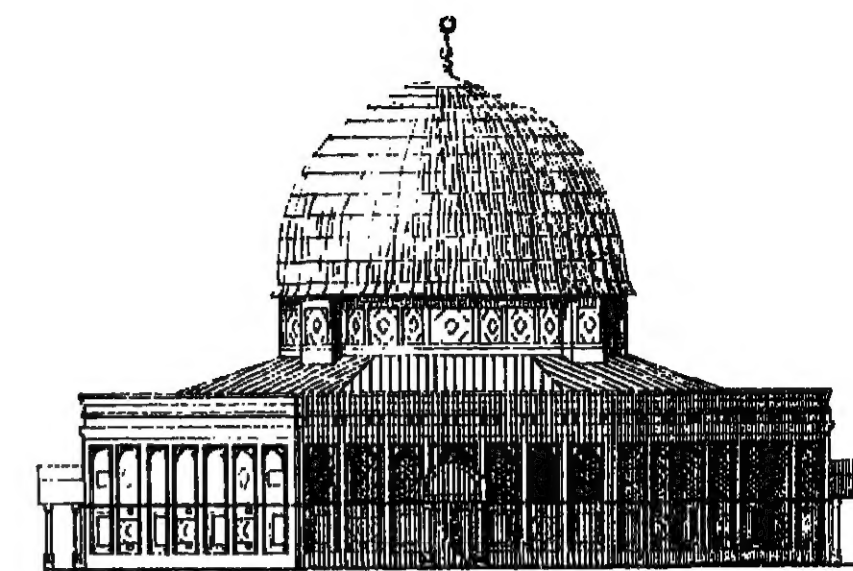
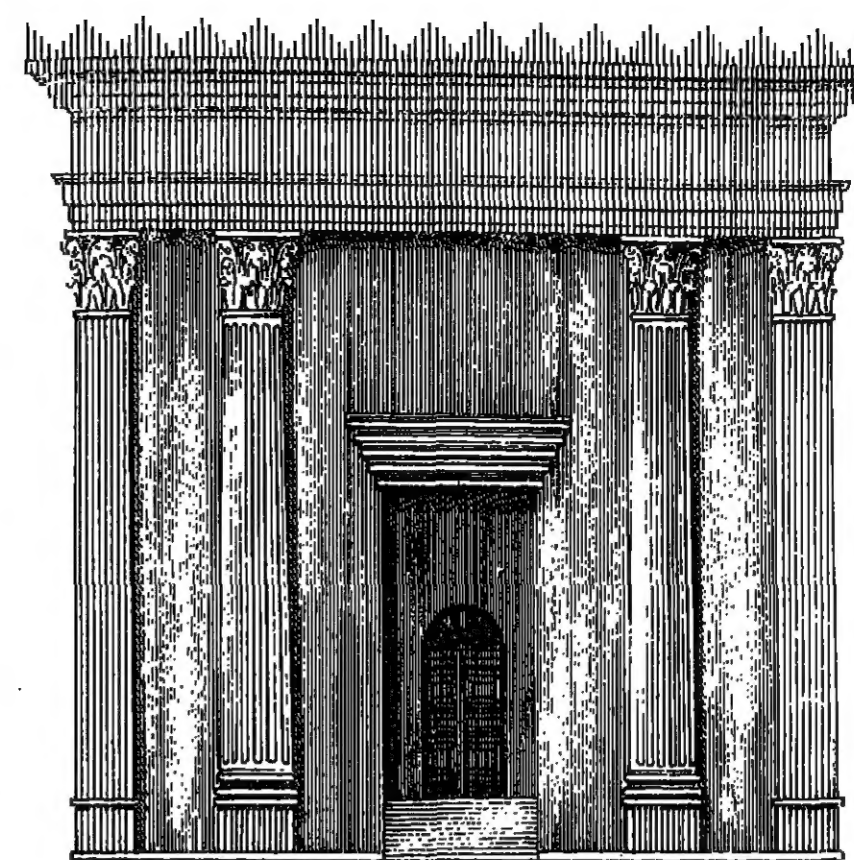
# The First International Is Open To Serve You Until 7 p.m.



There's a good enough reason to open an account at the First International Bank of Israel. But it's not the only reason. At the First International, and only there, you can get commission-free bank services. The International comes up from time to time with special and exclusive savings offers. Now own an account at the International as well.



THE FIRST INTERNATIONAL BANK  
OF ISRAEL LTD.



פולמן 7

THE JERUSALEM  
**POST**  
MAGAZINE

DRAWING ON  
THE PAST

Friday, November 16, 1984

*The Dome of the Rock and the facade of the Second Temple, showing considerable difference in height but similar sized floor plan. Archeological drawings by Claudia Himmelman - page 8.*



**NETANYA ORCHESTRA**  
Musical Director:  
Samuel Lewis  
Tuesday, November 20,  
1984, at 8.30 p.m.  
Herschfeld Auditorium — Wingate  
**SUBSCRIPTION**  
**CONCERT No. 2**  
SAMUEL LEWIS — conductor  
ODED PINTUS — oboe  
SARA FUXEN and  
BART BERMAN — piano duo  
Programme:  
Hebrides Overture — Mendelssohn;  
Concerto for Oboe — Liszt;  
Symphony No. 1 in C — Beethoven;  
Sussanna's Secret — Wolf-Ferrari;  
Carnival of the Animals — Saint-Saens  
Tickets available at the Netanya Orchestra office, Ohol Shom (Tel. 053-26737) and at the hall on the evening of the concert.  
Transport to Wingate from Kikar Ha'otzma'ut at 7.45 p.m.  
FM 94.16721

**SUPER MUFFLER**  
HAVING EXHAUST PROBLEMS?  
Work done by specialists,  
while you wait.  
TEL AVIV — 6 Masada St.  
(behind Spholux)  
Tel. 332462  
This place is different

**HC Electrical Services**  
Howard Chaz (U.S.A.)  
Israeli licensed  
\* Planning and design  
\* Installations \* Modifications  
\* Garden lighting \* Water heaters  
\* Breakdowns \* Emergency Repairs  
\* Work guaranteed \* Free estimates  
Don't hesitate. Call now.  
Tel. 052-77586, 03-915248

**SHABBAT**  
with Rabbi  
Moshe (Mickey) Shur  
at Moshav Meor Modi'im  
Call for reservations and info.  
Now! Direct bus service (471) from  
Jerusalem and Tel Aviv.  
— November 24 —  
Tel. 08-227209, 232246  
05482-16-7-2

**STOP**  
  
**Pick up a soldier**

## In this Issue

Page	Page	Page
Amnon Dotan interviews Ezer Weizman on peace with Egypt and the other Arab states.	Book Pages.	10, 11, 12
David Bernstein talks to Professor Shimon Shamir on his three years in Cairo as head of the Israeli Academic Centre.	Art.	13
Joel Rehbibo finds out about Jerusalem's beggars.	Phillip Gillon's Telereview.	14
Claudia Haimelman's archeological reconstructions.	Marketing with Martha.	15
	In the Poster Pullout —	
	Cinema — Dan Falmaru reviews Maria's Lovers and two other films	C
	Sheldon Telitelbaum interviews the director of Liquid Sky	D
	Yohanan Bochen's Music and Musicians	E
	TV, Radio listings	F, G
	Uri Rapp, Zvi Jagendorf on Theatre	H
	Haim Shapiro's Matters of Taste	I
	Dora Sowden's Dance column	J
	Bridge, Chess	K

## If Winter's here, can Spring be far behind? BUT WHY WAIT?

**Our Winter Destinations:**  
**EGYPT**  
8 or 12 days every week  
**KENYA**  
9, 16 or 23 days every week  
from 12 December

**SOUTH AFRICA**  
12 or 20 days every week  
**SOUTH AMERICA**  
Patagonia, Tierra del Fuego  
& Carnival in Rio  
32 days, departure on  
20 January 85

## GEOGRAPHICAL TOURS TRAVEL WITH A DIFFERENCE.

8 Tverya St (37 Bograshov), Tel Aviv. Tel: 03-284113 (5 lines)

Please send me details of tours to  
Egypt ☐  
Kenya ☐  
South Africa ☐  
South America ☐  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
Tel \_\_\_\_\_

## LEARN COMPUTER PROGRAMMING

Evening and day courses, conducted  
IN ENGLISH, by highly skilled teachers

- \* Introduction — Computer Environment
- \* Information Representation
- \* Access Methods/Input-Output Flow
- \* Programming Languages
- \* Practice on our Computers and Training in Business Applications Programming

**COURSE STARTING WEDNESDAY, NOV. 21, 1984**  
Limited number of places available

Information and registration — please call: 03-230648, 9 a.m. — 4 p.m.  
The Institute of Data Processing,  
8 Halperin St. (off Ben Yehuda St.), Tel Aviv.

## THE OLEH HOUSE

Tax FREE for returning residents & new immigrants.  
GE \* AMANA \* CALORIC \* SAUTER \* MIELE \* J.V.C. \* MATTAG \* FISHER

The largest selection in electrical home appliances with service in Israel.  
ANCOR \* TADIRAN \* PILOT \* CRYSTAL \* CONSTRUCTA \*  
SILORA \* RANCO \* TELEM \* ETC.

**PERSONAL IMPORTS** COURTEOUS — PERSONAL SERVICE  
CONVENIENT TERMS POSSIBLE

**Electro Bait** 72 Jaffa Rd. Jerusalem  
Tel. (02) 233524

## Exclusive Production Bookcases with dust-excluding glass doors



50 models. 100 assembly possibilities  
Delivery throughout Israel.

## Intersystem Bookcases

148 Rehov Ben Yehuda, Tel Aviv.

Tel. 03-249327.  
Showroom open 9.30 a.m. — 12.30 p.m. 4.00-7.00 p.m.  
Closed Tuesday afternoons

## ISRAELITISCHES

Founded in 1901  
CH-8084 Zurich/Switzerland, Florastrasse 14  
Published in German and French. This independent Swiss paper will week by week keep you informed about what is happening to Jews all over the world in the fields of religion, politics and culture. Large advertising section for business and personal notices. Sample copies and advertising rates available.

## WOCHENBLATT REVUE JUIVE

# The meaning of peace

There were reports this week of a possible thaw in the long-frozen peace process which began with Anwar Sadat's astonishing visit to Jerusalem, seven years ago next week. Minister Ezer Weizman was one of the pioneers of the peace and established a warm friendship with Sadat. He was interviewed by Amnon Dotan, before the recent signs of improvement in relations.



**Dotan:** Six years have passed since the peace agreement with Egypt and it seems to have cooled and become stunted. Egyptian [verbal] attacks on Israel are becoming commonplace, and are perhaps even directed from above. How do you see the agreement, looking back on it from today's perspective?

**Weizman:** First of all, I see the peace agreement in a positive light. If I had to go through the same thing again, just as it was, as the only existing possibility, I would again take part in what we did six years ago. Secondly, I do not believe that there is a directive in Egypt to attack Israel. Egypt has its opposition too. There are varying opinions, and no one has yet done any research to clarify what sort of opinions have spread throughout Israel in the past six years concerning Egypt and the peace agreement.

Opinions have been expressed by official leaders, as Knesset members and government ministers, and the interesting thing is that, in the previous government, the prime minister, the minister of defence and the finance minister all voted against the peace. [Whereas on the Egyptian side] Hosni Mubarak, Osama al-Baz, Kamal Hassan Ali and Butros Ghali were all for the peace agreement. It must also be remembered that Egypt made a giant move, for which it was ejected from the Arab world for an extended period. It is now returning to it, and it is much for the best that Egypt should be part of the Arab world, as long as it is not to our detriment.

**The question is: Is it really not to our detriment and to that of the peace agreement?**

I really don't think so. I think it is only natural that Egypt, the largest Arab country, should be part of the

Arab world. I think it can be exploited as an opening to the Arab world. We must be partners with the Egyptians in making our way to the Arab world. It was hard for the Egyptians as well: diplomatic relations, the Canal opened, transport connections, and they still signed the agreement — a peace whose significance, among other things, was that Sinai was a restricted area for them, militarily speaking.

**You wrote in your book, The Battle for Peace: "I was bitterly attacked following my suggestion that we should suggest border changes to the Egyptians, enabling them to penetrate slightly into the Negev, to be able to hold both of the airfields."**

It's true. I thought it was worth trying. They attacked me.

**The basis for your suggestion seems to have been your meeting with Sadat and [the late Egyptian war minister] Mohammed Ghanayim; it was after that you suggested it to the government. Did you present the plan on the basis of your impressions of the Egyptian leadership, which was eager for a settlement?**

Of course I thought it had a chance. But I repeat: at the moment, it's of no importance.

**Your suggestion for territorial exchange failed. Who caused it to fail, and what was he after?**

Look, I don't know how real this is, but all kinds of people brought it down. They thought it was possible to achieve peace with Egypt without returning the whole of Sinai or even part of it, and they were horrified. At a certain juncture, if the Egyptians had stopped "playing," a lot of folks would have breathed more easily. I cannot now balance the considerations of the government seven years ago. I repeat: this peace

process is one of the most important courses in strengthening Israel's base in the Middle East.

**Do you not see two opposing trends here, of people trying to give peace a different content?**

I think that some of my colleagues did not recognize the greatness of the hour.

**Did they not understand, or was it that they wanted something else?**

Look...of course they wanted something else. If they didn't understand it, then they certainly understood what they wanted to understand. And here one had to be a "national carrier" to indicate the way — the way one has to be for people who are sometimes afraid to go into battle.

**Studying the negotiating process, was it clear that you stood "exposed in the turret," battling with superior forces against trends that were blocking the breakthrough to peace — in other words, that it was Weizman against Dayan and Begin?**

Too true. You can quote from my book...I thought that to go — after Sadat had come to Jerusalem and spoken about peace — and plant two castles in the air someplace in Sinai, it just wasn't sensible! This was the situation: I'm sitting in Cairo with Ghanayim and a note arrives saying that they have just announced the setting up of some points in Sinai...I think that the whole atmosphere was one of misunderstanding the greatness of the hour.

**How do you explain the aggressively suspicious response of then chief of general staff Mordechai Gur in the face of Sadat's intentions to visit Jerusalem, especially in view of the fact that, had his opinion been**

accepted, the entire peace initiative would have come to nothing?

First of all, his opinion was not accepted, and he was reprimanded for having expressed it, because it wasn't the business of the chief of general staff — especially not in public. It's his prerogative to express his opinion when he is in consultation with the political echelon. But as the highest army figure, in my opinion he was out of line and was reprimanded for it by me from the Knesset podium.

**Nevertheless, how do you explain this irregularity?**

Look, everything is a question of character — there are people who are convinced they know everything, but this isn't always the case...and here there was a sort of feeling that everything began and ended with defence. So defence is very important in our lives. But apart from this there is the basic Jewish problem: first of all, the idea that we are hated, that everyone's out to trick us. We have to prove that this isn't so. That attitude comes from the galut. That Zionism ought to uproot it from among us. I'm not saying that I instantly believe just anyone, but I don't begin with the assumption that everyone is out to deceive me, whereas he [Mordechai Gur] immediately says: "Huh! This is the biggest trick yet," and so on.

**Everyone recalls that when Sadat came to this country — when you were in hospital after an accident — there was an attempt to appoint the late Yigael Yadin as your stand-in on the negotiating team. And then you burst out of hospital and into the negotiations with that famous Weizman vitality. Do you feel that there would have been any substantial difference in the outcome of the negotiations,**

had they been conducted in your absence?

I think there would have been. Look, this is one of the biggest arguments about history: to what extent does history make people, and to what extent do people make history? The truth, it would appear, is somewhere in between the two positions. I, at any rate, want to believe that even if I hadn't taken part, they would have woken up and understood how to conduct the affair.

**What were Sadat's expectations from the settlement? Did he not suspect that an impression would be created of Egypt being out solely to solve its own problems?**

What Sadat was after at the beginning was some sort of proclamation (I called it a "fig-leaf," but it wasn't really the right expression) or proof that the Egyptians weren't going it alone, but that they were going to solve their problem — Sinai. And they also saw themselves as carrying forward the notion of a comprehensive peace and [a solution to] the Palestinian problem. They wanted us to issue some sort of joint declaration on these lines at the Ismailiya Conference, but it didn't come off.

**In opposing a joint declaration, I believe that Dayan claimed Sadat would not be satisfied with it. Is that right?**

There were all kinds of claims, everyone knew what everyone else wanted. That whole thing — that if I tell him, I already know what he'll say...tell him, and let's see what he says. Why should you say it first? It's just the sort of thing they say today: "There's no one to speak to." Try — perhaps there is someone to speak to!

(Continued on page 5)



(Continued from page 3)

There was an impression that Sadat made a marked distinction between you and Dayan. Is that so?

Yes it is.

You have frequently claimed that it would have been possible to reach an agreement with the Egyptians without American mediation. How were they brought into the negotiations?

We were disappointed at the Ismailiya Conference; nothing came of it. However, so that the thing shouldn't die completely, we had the idea of establishing joint military and political committees and it was agreed that the military committee would meet in Cairo and the political one in Jerusalem. By the way, this shows that at the beginning both Sadat and Foreign Minister Ibrahim Kamal came to Jerusalem in the framework of the political committee. In short, someone jumped up—I believe it was Dayan—and said that the Americans ought to be involved, that it wouldn't work without them.

It was his prerogative, but I think he was exaggerating slightly, especially after the failure of the meeting at Ismailiya. At Ismailiya we lost our independence in discussion. My line was based on the fact that for years we had been educated to expect two things: that the people of Israel desired peace, and that the correct way was direct talks between us and the Arab leadership.

As soon as the Arab leadership arrived on the scene, we ran, gut-like, to the Americans. It's true that today I am prepared to admit that I prefer peace with American influence to no peace at all. In any case, I felt that insufficient stress was being laid on personal contact between the Israeli and the Egyptian leadership. Direct and personal meetings should have been given more of a chance, and not under the patronage of the American umbrella—as it was eventually called.

You're stressing the different styles of the various alternatives. The question is: What are the political results of each style?

My estimate is that personal contacts could have achieved various, better results—all the things that I tried to do: border changes and territorial exchanges. Dayan had a clear opinion from the start: that without the Americans, it wouldn't work. I wasn't prepared to accept this in advance, before a serious crisis.

In other words, you knew that what we could achieve face to face with Sadat would be more difficult to achieve once the Americans came onto the scene?

Of course, since we knew in advance what the Americans' interests were—and they were clear: back to the '67 lines with minimum modifications; and Rogers and Brookings and all those plans. And we knew that for the Egyptians, it would be far easier to lean on the Americans. I believe that Dayan claimed the Egyptians were also interested, at the end of the day, that the Americans should join in.

The question is: Which Egyptians?

Look, I wasn't aware of this with Sadat. Sadat had, of course, a great liking for Carter, but he was very critical as well. In any case, at the Ismailiya Conference they said, "Let's have the Americans in as observers, on the political as well as the military committees." Gamasy and I instinctively objected. It is a



fact that we sat down in Cairo, and that the military committee functioned for six months without a single "explosion," while the political committee in Jerusalem "blew up" after the first session. Its members were Moshe Arens, Menachem Begin, Moshe Dayan and Ibrahim Kamal.

You have often described differences of opinion and a conflict of interest between yourself and your two colleagues—Begin and Dayan. Wouldn't it be correct to say that there was similar dissension on the Egyptian side? What were the differences of opinion there and who held them?

On the Egyptian side it was more difficult to identify differences of opinion, but they emerged in two instances. One was when Gamasy was transferred to another post. With all my admiration for him, I feel that he would have become much more intransigent, for example. And in the whole subject of the military addendum, which I feel was one of the great achievements of the peace agreement, what was permitted and what wasn't: 200 km. west of Israel's border, there's virtually nothing; 50 km. east of the Canal, there's perhaps one mechanized division and nothing else; no fighter planes, no ground-to-air missiles. And still, as a peace agreement and not a temporary agreement, my feeling is that on this subject Gamasy would have objected. He also had some sort of personal conflict with Sadat.

The second clash that I felt was with Ibrahim Kamal. I didn't know Ismail Fahmy, who resigned as foreign minister just before Sadat's visit to Jerusalem. Butros Ghali was one of the great contributors to the

peace, although Begin for some reason was always critical of him. Osama al-Baz was the man behind the scenes—he was everywhere, but you hardly ever saw him... Today, he's Mubarak's right-hand man.

But he was the "hidden" man of Muhammad Hassanin Heykal and Ismail Fahmy (who opposed the peace process) and after that, Mubarak's...

Yes, yes. He sat at Camp David and worked hard there. I admire him a great deal, although I don't agree with him. He thinks differently—so how many people like that do we have here? I'm not sure whether he's their "Tehiya," but...

If we've touched on Osama al-Baz, the question of the involvement of Attorney-General (now Supreme Court Justice) Aharon Barak in the internal struggles of the Israeli team at Camp David is no less interesting.

He had considerable status at Camp David. But at the Madison Hotel in March 1979 [just before the treaty was signed] Meir Rosenne [then the Foreign Ministry's legal adviser] had much more to say.

Did Begin choose Barak by any chance?

I don't think so. I don't think that Begin planned in advance that Barak could contribute to the peace agreement. Listen, sometimes history makes certain things seem highly significant, but it turns out that they were the result of chance. But I think that Begin was certainly thinking ahead when he chose Dayan.

Was it also not chance that Begin took Dayan to Morocco and left you at

home, without your knowing anything about it?

Only me? Everyone. Look, it's the prime minister's prerogative, but I don't think it was the right thing to do, especially to members of his own party.

Begin even got Dayan into the Ministry of Defense, on the eve of the Six Day War in '67, so the tie between them didn't date from '77, and it wasn't a chance one...

Yes, even though at the beginning [in 1967] Begin talked about Ben-Gurion [as defence minister and prime minister instead of Eshkol].

With your permission let us turn to the nuclear question and its ramifications as regards the peace process. What is your stand on the argument among Israeli politicians over the nuclear option as opposed to conventional armament, and what are your reasons?

I prefer not to discuss this subject. But I will say one thing: I have no doubt that it won't take long—what is "long" in historical terms? It's already 11 years after the Yom Kippur War, and 17 years after the Six Day War. In 15 to 17 years, I estimate that the issue will be an important one in the Middle East. I wrote in my book [The Battle for Peace] that the best option for the State of Israel is to achieve a peace settlement, before the nuclear issue, with all its power, becomes part of the scene.

In that case, why has Israel refrained to this day from signing the Nuclear Non-Proliferation Treaty?

That was a government decision. Let's go on to something else.

Let's turn to the eastern front, and the problems connected with it. How do you view the PLO? Is it conceivable that we should talk to them?

So long as the PLO does not change its covenant, I can't consider including it in talks. Anyone who comes to me as an organizational, representative body, without a covenant calling for my destruction, but with the basic declaration that he recognizes the State of Israel and wants to reach a settlement with it through talks, is welcome. He can call himself anything he likes, it's of no concern to me. I am not bound to any framework, and I make the same recommendation to every government—no pre-conditions, talk to anyone who wants to find a way to live in peace with me in the Middle East. This, however, is not to say that I will in advance be prepared to accept what he wants.

At the beginning of 1979, so they say in the territories, you sent a message to Arafat, who was then in Beirut, via Karim Khalaf. Is this true?

I sent a message to Arafat? Are you mad? What an ideal!

How did you estimate the political significance of the PLO's National Guidance Committee which was established and flourished during your term as minister of defence?

Look, there were those who considered it far more serious than I did. In the General Security Services there were arguments about it. Now I'm not criticizing the security services—they're one of the best things we have. But there's something interesting here: Where is the defence border, and where is the political border? I'm sure that Dayan as

minister of defence also had arguments like this, and not just with the security services but also with us, GHQ for example, over the issue of opening or closing the bridges over the Jordan [GHQ, in contrast to Dayan, was against opening them—A.D.]. The same thing is true in connection with the National Guidance Committee.

Why do I have to look so far? During the Labour government—and I don't deny it—Messrs. Karim Khalaf and Bassam Shak'a were elected when not Dayan and not Weizman but Shimon Peres was defence minister. I admit that I didn't see the committee and its outlawing as useful. I thought that if one was attempting to grant that compromise of power known as autonomy, one ought to show more openness than closed-mindedness.

With all this, it's difficult to ignore the very negative role played by the committee as regards Sadat; it was established, in effect, as a negative response to the Camp David Agreement. This raises the question of whether there is no contradiction between your firm support of the Camp David Agreement and the marked negative trend towards that agreement in the territories during your term as defence minister.

I don't see any conflict here. I thought and still think that it was better to work through the elected representatives on the West Bank and try to find a way through them. It worked with Elias Freij and it worked with others.

I'd like to remind you that people like Elias Freij and Rashid al-Shawwa were ejected from the ranks of the Guidance Committee.

You know, Freij came to see me on behalf of Bassam Shak'a.

Perhaps that was because he knew who and what were threatening him?

I'm giving you my opinion retroactively, going back six years; I followed a certain policy, and I don't want anyone saying that under me the defence situation was less good than it is today. It's a fact that they opened fire not long ago in Phaseel, so I don't want anyone coming to me with any stories.

But the question is: Where do you see the bridge between the committee and the Camp David settlement, which the National Guidance Committee opposed?

I don't see any bridge. I think that, in the end, those who are elected in Gaza and the West Bank will play a great part in all this. You can't get away from it.

Finally, how do you see Jordan's role in the process, and what should the government do to speed it up?

Jordan is a serious and moderate neighbour, looking for a way to peace. Whatever the solution, Jordan will still be the neighbour with the longest border with us, similar to Egypt's. I see it as positive that Jordan enter into talks with us. What the solution will be, I'm not prepared to determine ahead of time. In any case, I think that the government of Israel has to get a grasp of things again and see the peace agreement that was signed six years ago as one of the most important courses adopted by the State of Israel—one that will make it more normal, more firmly-based, more fruitful and simply a nicer place, part of the Middle East. How many times do I have to say so?

"HE REMINDED me very much of the character in the short story by Karel Capek—the genius chess-player who was also a simple village."

This, in essence, is how Tel Aviv University Professor Shimon Shamir perceived the late Anwar Sadat, the man who seven years ago sought to change the course of Middle East history when he made his dramatic trip to Jerusalem.

Surrounded by piles of as yet unsold books in the library of his Jerusalem home—the hiatus of his just-concluded two-and-a-half years in Egypt as director of the Israeli Academic Centre in Cairo—Shamir reflected at length on the character of the man and the fate of his dream, from the unique viewpoint of one who, perhaps more intensely than any other Israeli, had experienced Sadat's peace at first hand.

SHAMIR met twice with Sadat in person—on the first occasion, in Jerusalem, at the time of his historic visit, and two years later in Alexandria, where a long tête-à-tête with the Egyptian leader greatly sharpened the insights he had gained from years of study.

"Of course, I had already read a lot about Sadat and had been watching him on TV, reading his speeches and so on. But what I got from the face to face meeting in Alexandria in 1979 was a much more vivid picture of the contradiction inherent in his personality.

"On the one hand, he had vision. There can be no doubt about that. When he talked about the future, there was a certain dream that he wished to see realized. And he foresaw peace with Israel in the most far-reaching terms: he wanted it to become the cornerstone of an entirely new structure in the Middle East.

"On the other hand, he was a great simplifier. He would reduce everything to simple statements that were, for someone brought up in the academic world, sometimes quite shocking. But this was also the source of his strength: for since he managed to reduce very complex situations to some simple dictum, he could act without restraint."

Shamir goes on to describe Sadat's remarkably idiosyncratic process of reasoning and decision making: "Sadat knew exactly what he was doing. The whole process of thinking things out and making decisions was a process within himself. It was not a matter of give and take with consultants, pressure groups and what not. Before he made a decision, he would always withdraw deep into himself and extract the decision from the depths of his own personality.

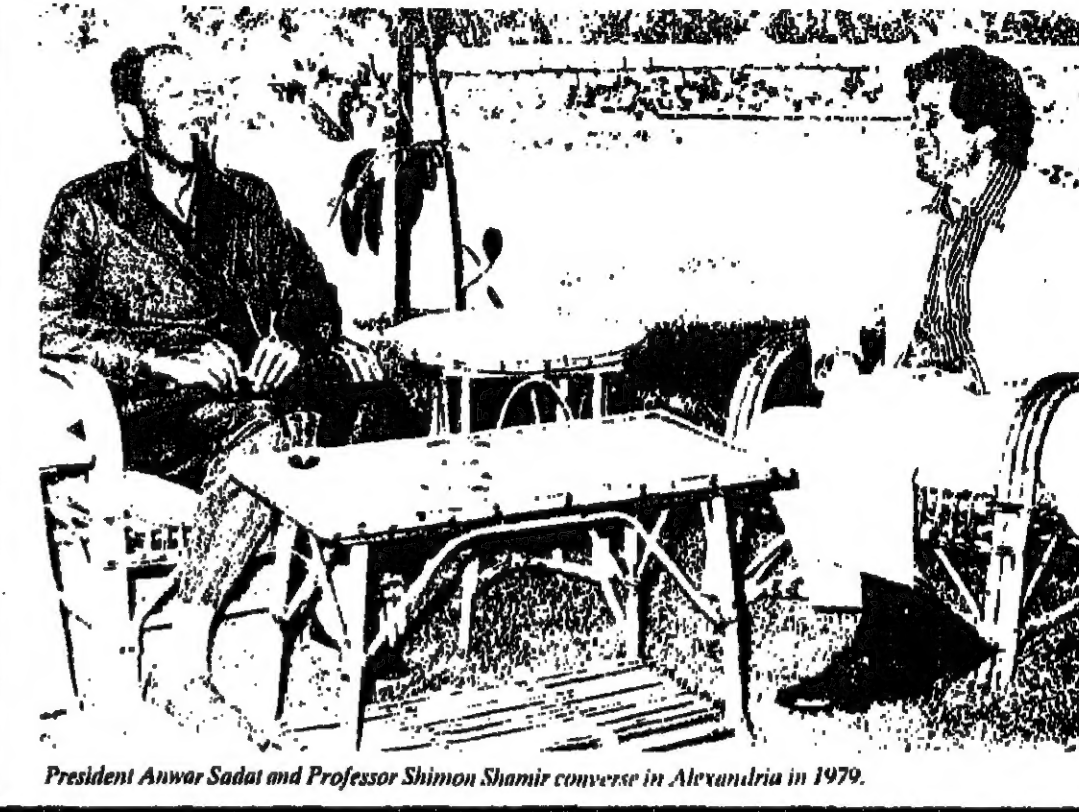
"And his decisions were never compromises. They were always absolutely clearcut, with no hedging—whether it was the decision to go to war in 1973, to seek peace with Israel four years later, to sever ties with the Soviet Union, or to throw in his lot with the Americans.

"He was, in short, completely autonomous in his thinking and decision-making processes. This characteristic of Sadat's, Shamir notes, was also extremely dangerous, and probably cost him his life: "Sadat's brand of autonomous decision making created a vast gulf between himself and those who surrounded him, so that he was in the end unable to gauge public mood with the same facility he had displayed in the past. He was out of touch. The unfortunate decision just a month before his death to initiate wholesale arrests—something that alienated almost everyone and probably led directly to his assassination—was very much the result of this distance."

Surrounded by piles of as yet unsold books in the library of his Jerusalem home—the hiatus of his just-concluded two-and-a-half years in Egypt as director of the Israeli Academic Centre in Cairo—Shamir reflected at length on the character of the man and the fate of his dream, from the unique viewpoint of one who, perhaps more intensely than any other Israeli, had experienced Sadat's peace at first hand.

## The stagnant dream

The man who has experienced Anwar Sadat's peace probably more intensely than any other Israeli is Shimon Shamir, just back from two-and-a-half years as head of the Israeli Academic Centre in Cairo. He reflects on Sadat's personality and the past, present and future of the peace process in this interview with DAVID BERNSTEIN.



President Anwar Sadat and Professor Shimon Shamir converse in Alexandria in 1979.

ONE OF THE MOST significant products of Sadat's autonomous thought processes, according to Shamir, was his perception of the Arab-Israeli conflict largely in terms of psychological barriers.

"It is a measure of Sadat's insight into the Arab-Israeli conflict that he was the first to point out the importance of psychological barriers. And, as I understand it, his historic visit to Jerusalem was motivated by his wish to create a new psychological environment."

And in this, Shamir believes, Sadat partly succeeded—"but to my mind, not enough". "If we ask ourselves what went wrong with the peace process, we can formulate it in precisely these

terms: the parties concerned did not manage to undergo a complete psychological transformation, to readjust themselves to a new reality, to get rid of priorities that the possibility of peace had made obsolete and to rearrange their hierarchy of priorities according to the new situation.

"Take the Israelis, for example. In my view, the possibility of a comprehensive peace between Israel and its Arab neighbours should have motivated Israeli society to rethink its goals in this generation, and to put aside those goals which seemed to be very important before the peace process but which should have been seen to be of secondary importance following the new reality created by

the signing of the peace treaty.

"We should have concentrated our efforts, mobilized our resources in order to make this peace the cornerstone of a whole structure of peace in the region.

"We should have realized that the creation of this Israeli-Egyptian partnership was something that should have restricted our actions with a view to serving this peace process rather than other goals. What I have in mind, of course, are Lebanon, settlements and all the other goals that occupied a central place over the past seven years at the expense of the peace process with Egypt."

What the Israeli government did over the past seven years, Shamir



concludes, was "to feed the peace process into the existing framework of priorities—so what happened was that the peace process that was started by Sadat's visit somehow ended with the conclusion of the Israel-Egypt peace treaty, instead of becoming the start of something much greater for Israel's future and Israel's security."

AS FOR EGYPT, Shamir feels, much the same applies: "The Egyptians should have understood that signing a peace treaty with Israel meant an acceptance of Israel as a partner in this part of the world, and that the only way to make the venture a success was to work with the Israelis. It should have eliminated completely the vocabulary of conflict from their media and from the writings of their intellectuals. They should have understood that in order to make this peace a success from their own point of view, they must talk to Israeli society.

"We haven't yet seen serious efforts on the part of the Egyptians to enter into dialogue with the Israelis and explain to them their difficulties, to describe how they see the possibilities of carrying the peace process forward, to discuss precisely what it is about Israeli behaviour that makes it so difficult to produce."

Here Shamir recalls the difficulties he experienced in Cairo when it came to attempting to explain such events as the war in Lebanon to that small minority of Egyptian intellectuals who did display a genuine interest in knowing more about Israel.

"One of the tragedies of the present situation is that the seven years of the peace process are also the seven years during which some of the most negative aspects of Israeli society and behaviour emerged—years in which we had Jewish terrorism, racism, and certain aspects of Israeli political behaviour that could accurately be termed expansionist. So seeing my own country from Egypt through the eyes of the Egyptians was not a very pleasant experience. Many of those opposed to the peace from the start are in the news media, and they did a very selective job of reporting on Israel. The negative aspects of Israeli society loomed large in their coverage—and I, as an Israeli, had to cope with it."

For all that, Shamir concludes, "I discovered during my time in Cairo that a large reservoir of goodwill still exists in Egypt, a readiness to believe that things would improve and that, in the long run, Israel and Egypt must find a way to live side by side. It was this that made it possible for the Academic Centre to exist. We had hundreds of Egyptian students who came to the centre. We also had professors drawn to the centre by their interest in Israeli research in their own fields but who—and this is a new phenomenon—also displayed a genuine interest in aspects of Jewish culture, Jewish history and Jewish language."

"I think that one of the greatest achievements of the centre so far is that, against all odds, it has managed to generate the beginning of a genuine cultural dialogue between Israeli and Egyptian intellectuals. I don't want to exaggerate the importance of what we have been doing. After all, we were working with small circles. But you must begin somewhere. And, in the long run, I sincerely believe that the nature of this peace will be determined by the kind of cultural dialogue that the two countries can develop. There is a whole list of fundamental questions about each other that neither society has even begun to answer. And without some kind of conceptual

(Continued on page 6)



## THIS WEEK AT THE TEL AVIV MUSEUM

**VISITING HOURS:**  
Sun.-Thurs. 10 a.m.-2 p.m.; 5-9  
Sat. 11 a.m.-2 p.m.; 7-10 p.m.  
Friday closed.

27 Shaul Hamelech Blvd. tel: 257361  
Information and box office: 251297

### EXHIBITIONS

**ZARITSKY: A RETROSPECTIVE**  
ANCIENT ART OF SARDINIA  
A SELECTION FROM THE MUSEUM COLLECTIONS OF  
CLASSICAL, 20th CENTURY AND ISRAELI ART  
DESIGN FOR DISABLED PERSONS (Opening: Monday, 19.11,  
8.00 p.m.)

Products and projects designed in the last decade, and chosen for their  
functional and aesthetic qualities. These exhibits are meant to fulfill the  
special physical needs of the disabled.

### MUSIC ISRAEL DISCOUNT BANK

**MUSICAL EVENING** - A series of three programmes. 1st Programme,  
participating: Chaim Yuval, oboe; Yigal Tureh and Raphael Marcus,  
violins; Miriam Hartman, viola; Michael Haran, cello; Prina Salzman,  
piano. Producer: Michael Haran. Saturday, 17.11, 8.30 p.m.

**AN EVENING OF BRAHMS SONATAS** - Emanuel Gruber, cello;  
Michael Boguslevsky, piano. Tuesday, 20.11, 8.30 p.m.

### CINEMA - Premiere Screenings 'THE HOLY INNOCENTS'

(Spain, 1984, in colour, 105 min., in Spanish with Hebrew and English  
subtitles). The story of a family of vagabonds in conflict with the land owners.  
Daily at 4.30, 7.30, 9.30 p.m. Saturday at 7.30, 9.30 p.m.

**Special Screening: FALASHA: EXILE OF THE BLACK JEWS**  
(Canada, 1983, in colour, 80 min., English with Hebrew subtitles). Simha  
Yakovlevich and Susan Prior's documentary, filmed in Ethiopia, Sudan  
and Israel. The film reveals the origins from Ethiopia and presents  
various political, social and psychological points of view. First prize of the  
San Antonio Film Festival. Wednesday, 21.11, 9.30 a.m.

### HELENA RUBINSTEIN PAVILION

1 Tel Aviv St., Tel Aviv Tel. 299740, 747194

**VISITING HOURS:** Sun.-Thurs. 10.00 a.m.-1.00 p.m.; 5.00-7.00 p.m. Sat.  
11.00 a.m.-2.00 p.m. Friday closed.

**DENNIS OPPENHEIM: FACTORIES, FIREWORKS 1979-1984**  
(Closing on Thursday, 22.11)

Cash and carry

\* While stocks last

## Winter Warmth Sale

★ **Quilted Duvets** (Elderdowns).  
Synthetic down, guaranteed  
non-allergenic.  
Sizes: 200x150 IS 27,000 (incl. VAT)  
220x220 IS 39,000 (incl. VAT)



All sizes of  
**Sealy**  
Posturepedic  
Mattresses  
- world's best seller  
and Box  
Spring bases



**HOUSE OF DREAMS**  
Israel's Top Sleep Shop  
28 Ussishkiy St., Ramat Hasharon,  
Tel. 03-480781  
Open: 9.15 a.m.-1 p.m., 4-7 p.m.  
Closed: Monday and Friday  
afternoons.

## DRIVE CAREFULLY

LET'S NOT MEET  
BY ACCIDENT

(Continued from page 5)

framework that will be the result of  
sustained cultural dialogue. I do not  
believe that we will be able to in-  
teract effectively.

Shamir is rather less worried by  
the average Egyptian man in the  
street, who, he notes, is not only  
basically apolitical, but has far less  
difficulty than the intellectuals con-  
ceptualizing peace with Israel:

"From people in the street, you  
would hear comments like: 'Well,  
we have been living with Jews in this  
country for many generations [Shamir  
notes that the Egyptian Jew has  
left an extremely positive impression  
among his Muslim neighbours] and  
we can do the same with neighbour-  
ing states.' In other words, they are  
able to take the Egyptian Jew whom  
they knew personally and were able  
to relate to positively and project  
this onto their Israeli neighbour.  
This is a facility denied to the Egyp-  
tian intellectual, who has to recon-  
cile intellectually peace with Israel  
with such things as Pan-Arabism,  
Islamic traditional attitudes, Third  
World leftist ideologies, and so on."

Turning to one of the main  
impediments to the effective de-  
velopment of the peace process,  
Shamir takes issue with Israel's  
seemingly unshakable scepticism  
concerning the peace with Egypt.

"If, for the Egyptians, the main  
difficulty with the peace has been the  
question of its legitimacy - how to  
legitimize peace with a political com-  
munity that had been ideologically  
delegitimized - for Israelis, the ques-  
tion has been: Will peace endure?  
Well, it has endured. It has passed all  
the major tests: the death of Sadat,  
completion of the withdrawal from  
Sinai, war with a neighbouring Arab  
state, and even the restoration of  
formal relations between Egypt and  
one of the key countries that has  
negated its peace with Israel, Jordan."

Peace endures, Shamir argues,  
"precisely because it is not based on  
trust. I do not believe that interna-  
tional relations are ever based on  
trust. On the contrary, they are  
based on very healthy mistrust. And  
that the peace with Egypt has en-  
dured simply goes to prove that it is  
based, not on trust, but on interest -  
the most solid foundation for any  
arrangement in international rela-  
tions."

"It is a fact that the Egyptians  
benefit from peace. Take their econ-  
omy. They have today an annual  
income of some \$2 billion from oil,  
another \$1b. from Suez Canal dues,  
more than \$1b. from tourism, in  
addition to more than \$2b. in aid  
from the Americans. These are for-  
midable sums by any standard, and  
quite simply would not have been  
forthcoming were it not for peace,  
and would decline dramatically were  
Egypt to re-enter the cycle of war  
with Israel."

Furthermore, Shamir notes, there  
is a very considerable commitment  
to the state of peace at the grass-  
roots level of Egyptian society. He  
illustrates this tellingly, with a de-  
scription of Egyptian reactions to  
TV coverage of the war in Lebanon:  
"These were, of course, strongly  
anti-Israel. But at the same time,  
one could perceive in their reactions  
a kind of relief that Sadat had taken  
them out of the cycle of war with  
Israel, and that they were spared the  
kind of horrors they were witnessing  
in Lebanon. Peace was a great  
achievement, whatever they might  
feel about Israel specifically, and  
they don't want to lose it."

FOR ALL THAT, Shamir is careful  
to caution against complacency on  
Israel's part:  
"I would hesitate to project what

has happened so far into the future. I  
believe that the Egyptians are in fact  
committed to peace, that it is a solid  
element in their foreign policy - but  
it shouldn't mislead us. Peace has  
become an empty shell. We have all  
the formalities of peace, or at least  
most of them, but the conceptual  
foundation of peace has become  
alarmingly weakened.

"On the Israeli side, there is ex-  
treme scepticism, which can so easily  
become a self-fulfilling prophecy. If  
you don't believe in peace, you be-  
have as though it didn't exist."

On the Egyptian side, the ability  
to conceptualize peace in positive  
Arab-Egyptian terms hardly exists  
any more. An Egyptian leader can-  
not justify peace just by the fact that  
it is good for the economy. He must  
be in a position to tell his own



people, as well as his Arab critics,  
that peace does, in fact, serve some  
basic Arab values and goals.

"At the beginning of the peace  
process, this seemed to be feasible:  
he could have pointed out that Egypt  
had embarked upon something new,  
something that would put an end to  
the resolution of conflict by force;  
that there would be no more war,  
everything would be resolved  
through diplomacy, negotiation. He  
could also have argued that this was  
the only way something positive  
could be done for the Palestinians,  
and that this was the only way to  
advance towards a comprehensive  
peace."

"Well, a war did break out be-  
tween Israel and an Arab state after  
the signing of the peace treaty; the  
Palestinians' situation has not tangi-  
bly improved since 1977, and the  
Egyptians cannot show that peace  
with Israel has improved their lot,  
improved their chances of achieving  
some political rights; and there has  
been no movement at all towards  
any comprehensive solution to the  
Middle East conflict."

"How can the Egyptians possibly  
conceptualize, rationalize, legiti-  
mize this peace except in terms of  
self-interest - which are not very  
convenient terms in internal, and  
more particularly in inter-Arab, de-  
bate?"

"So, what we have here is some-  
thing that goes on existing because  
the two sides still have an interest in  
it. But their attitudes towards peace  
have changed very radically. And  
you have a situation in Egypt today  
where Camp David has become a  
four-letter word in Egyptian political  
vocabulary. This will not necessarily  
lead the Egyptians to cancel their  
commitment, but it could well create  
a situation where the whole peace  
structure will not be able to with-  
stand some future crisis because it is  
too weak, because its foundations  
are shaky, because it does not have  
sufficient people in both countries  
who are committed not only to make  
this peace endure, but to nourish it,  
to develop it."

LOOKING TO the future, Shamir  
believes that Israel should drop its  
habit of "testing" the peace, and  
address itself to the problem of  
strengthening its foundations:  
"When I left Egypt 10 days ago,

the prevailing atmosphere there was  
one of great scepticism about the  
new government in Israel. The  
general evaluation was that nothing  
much has changed. There may be  
some new faces in government, peo-  
ple who have perhaps placed peace  
higher on their list of priorities. But,  
as far as actual policies are con-  
cerned, nothing has changed and  
nothing will change."

"It should be in our interest to  
show that we can be more dynamic,  
that we can come up with new initia-  
tives to revive the peace process."

"The structure, the instrumental-  
ities of peace are all there. What is  
required is the channelling of some  
energy into this issue. The imagina-  
tion and courage to cope with prob-  
lems that have become part of a  
general stagnation."

"Take the problem of Taba, for  
instance. This, I have been told,  
could easily have been solved at the  
time. But it has now become an  
issue. Both sides have climbed tall  
trees and will have to come down.  
And it becomes harder and harder as  
time passes."

Taba would, in fact, be a good  
point to start the process of breath-  
ing new life into the peace process,  
Shamir believes:

"This is one of those issues that  
are a symptom rather than a cause of  
the present situation. It is relatively  
minor, and can be solved easily in an  
atmosphere of greater confidence  
and cooperation. We cannot at pre-  
sent get to grips with the major  
issues. But we can cope with the  
minor problems, such as Taba, and  
in this way create a better atmos-  
phere in order to begin once again  
nourishing the peace process and  
nurturing relations between the two  
countries."

Shamir is not unduly worried at  
this point about noises coming from  
Cairo about a possible shift from  
Egypt's commitment to the present  
peace framework towards a revival  
of international diplomacy involving  
not only the U.S. but also the Soviet  
Union and its protégés in the region.  
President Mubarak's foreign affairs  
adviser, Dr. Osama al-Baz, was  
quoted as saying last week that he  
foresees a reconvening of the Gene-  
va Middle East Peace Conference,  
with Soviet participation, by the  
middle of next year.

"If the Egyptians opt for that  
path, it will mean a withdrawal from  
Sadat's strategy, from Sadat's con-  
cept. I believe that one of the out-  
standing features of the Sadat initia-  
tive was the direct approach. At a  
time when everyone was talking ab-  
out Geneva, he had the vision and  
courage to fly straight to Jerusalem  
and try to work things out with the  
Israelis. This was the Sadat approach  
- the step that made the whole peace  
process possible. To take it back into  
the international arena, with the  
Soviets and the Syrians and so on,  
means total despair."

"I do hope the Egyptians have not  
so despaired of the chances of mov-  
ing forward with the Israelis that  
they will replace this. There is talk of  
this. And there is a mood of pessim-  
ism in Cairo, but I could read very  
distinctly. But I do not believe mat-  
ters have yet reached a point of total  
despair."

"Moreover, it is our responsibility  
to see that the Egyptians do not  
arrive at this point. It should be our  
business to show them that the  
ideas to take the peace process  
forward within the existing  
framework, to deter them from  
opting for a forum where the chances  
of any progress are doomed from the  
start."

"For to my mind, if you go back to  
an international forum like Geneva,  
you actually give up on the entire  
peace process."

THE RUSTY can on Jaffa Road sits  
between a beggar and a crudely  
written sign asking for contributions.  
The sign reads: "Please help me. I  
am destitute. I have no father, no  
mother. I am an orphan and need  
help." Dozing peacefully alongside  
the can is the "orphan": a heavy-set  
man in his mid-fifties, dressed in  
tattered clothes, his chunky, hairy  
arms covered with tattoos.

People waiting in line to purchase  
tickets at Jerusalem's Central Bus  
Station are approached by a stocky,  
religious woman who very matter-  
of-factly asks for money, explaining  
that her children need to eat.

In Ben Yehuda Street, a tall, slim  
man wearing an overcoat in the  
middle of summer and a baseball cap  
asks passersby if they speak English.  
Those that do get a follow-up ques-  
tion: "Can you spare some change  
for lunch?"

They are a part of the Jerusalem  
landscape. You can't walk through  
the city centre, take a bus from the  
Central Bus Station or pray at the  
Western Wall without encountering  
them.

Most Jerusalemites hardly notice  
them anymore; but those who see  
these beggars for the first time might  
find themselves being moved by the  
sight of dirty, hungry, blind and  
disabled people sitting or lying on  
the pavements, begging for hand-  
outs.

Who are the beggars of Jeru-  
salem? Are they con-artists playing  
on our sympathies, or are they gen-  
uinely in need? Where do they go  
and how do they live when they're  
not "at work"? Do they have family,  
and if they do, what kind of family  
permits a father or a mother to live  
on the streets? Also, how is it possi-  
ble that in the State of Israel, a  
socialist country, more importantly a  
Jewish country, people slip through  
the safety net and land so harshly on  
the streets?

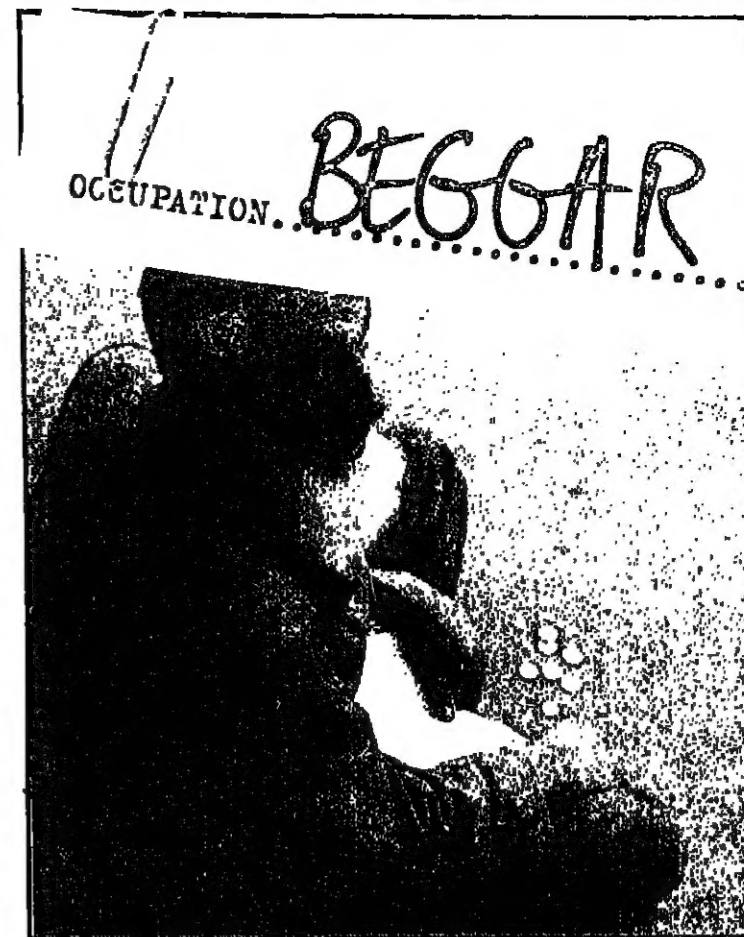
According to Prof. Eliezer Jaffe of  
the Hebrew University's School of  
Social Work, among Jerusalem's  
beggars there are some drifters who  
beg their way through the country, in  
addition to those who live here per-  
manently.

Steven B., the English-speaker  
who can be found most often in the  
downtown "Triangle," falls into the  
first category. He has blond hair and  
a brown beard and looks at least 10  
years younger than his 43 years.  
Despite the muggy, hot weather he  
wears a long-sleeved cardigan shirt, a  
sweater, and an overcoat. He carries  
his belongings with him in a large  
canvas bag.

When I invite him to join me for  
lunch, he hesitates. After looking  
me over closely for a long moment  
his eyes light up with recognition.  
"Didn't you once help me out?" he  
asks. A 10-shekel coin I had given  
him several months before makes  
him feel it is safe to come with me.  
As an added precaution he chooses  
the site, a nearby café.

Steven describes himself as a life-  
long beggar. As a kid in Philadel-  
phia, he says, "I asked people for  
change a little bit." He has beg-  
ged in many parts of the world and  
says that conditions here compare  
favourably with those in other coun-  
tries. Just the other day a woman  
handed him a \$5,000 bill. Accord-  
ing to Steven, on a good day, "if  
you're prepared to work long  
hours," you can earn as much as  
\$10,000. Tax-free.

But he isn't too ambitious. Most  
mornings he wakes up late, after a  
night on a bench in Independence  
Park, and begs for enough to buy  
himself a few meals and a couple of  
bus tickets. Friday is the exception.  
The shops close early and he has to  
be on the streets early to earn



Most beggars don't want to be rehabilitated. "I  
have my job, my hours, my clients, my corner,"  
they say. JOEL REBIBO investigates.

enough money, and to get to the  
stores in time.

While Steven is willing to ask  
passersby for a handout, he doesn't  
ask shopkeepers for free food, cof-  
fee, and so on. Perhaps this explains  
the friendly welcome he gets when  
we enter the café.

There is a mix-up in our order and  
the waiter brings us an extra cup of  
coffee. Instead of sending it back, I  
tell Steven it's his if he wants it. He is  
excessively grateful. He eats so in-  
tensely that questions have to wait  
until he has finished his cheese sand-  
wich and his first coffee. The suspi-  
cion I have that he is not really in  
need is soon dispelled as I watch him  
eat.

He says the war in Lebanon is the  
reason why he's in Israel. He is an  
Israeli citizen who made aliyah in 1972  
and, he tells me, he has served in the  
Israel Air Force. He returned to  
Israel in May 1983 in order to "help"  
in the war. He says he served in the  
reserves for one month and was  
given a discharge from the Air  
Force.

He had been living on disability  
payments from the American social  
security service. He is vague about  
the nature of his disability. When  
pressed, he motions to his knee and  
shrugs. One suspects that his disabil-  
ity may not be physical.

When the payments were stopped  
a little over a year ago, he went back  
to the only profession he's ever suc-  
ceeded at.

It's not as if he hasn't tried to make  
it in more acceptable fields. He has  
held a series of odd jobs. Once he  
worked for a meat company, "but  
after I stabbed myself a couple of  
times, I decided to quit." During the  
'60s he drifted to Haight-Ashbury,  
and found work as a caller outside a  
strip joint in San Francisco. He can't  
hold on to a job because he has  
trouble getting along with his co-  
workers. He has always been a lon-  
er.

"I'd really like to work alone," he  
says, "fix up a house or a garden or  
something for a couple of months."  
He doesn't speak about his father  
or mother. He has a brother. 10

Moshe made aliyah 27 years ago  
from Turkey. His first jobs were with  
the Jewish National Fund and the  
Jerusalem Municipality. After seven  
or eight years he was out of a job -  
another vague "disability" - and  
began working the streets.

He also has no family he can  
depend on. A son and a daughter  
live in Tiberias, but he refuses to be a  
burden to them as they are in no  
position to help.

He lives in a windowless bomb  
shelter in the Bukharan section. "It's  
a community of *tsaddikim*," he says.

Moshe was willing to join me on a  
curb near the bus station and submit  
to a brief interview, but he was  
always on his guard and skillfully  
avoided answering such questions  
as, "Do you receive payments from  
National Insurance?"

When asked how much he can  
earn in a day, he refused to give a  
figure; but when pressed he did not  
deny that he can make \$10,000.  
Judging from his performance with  
me, he is probably doing much bet-  
ter than that. At the start he asked  
for and received "ten hundred  
shekels." Ten minutes later he asked  
for another "ten hundred." I re-  
sisted, insisting that we continue  
with our interview, but he would not  
let up. His persistent pleas were  
mixed with promises that his chil-  
dren would be *bnei tsaddikim*. He  
was a very skillful salesman who  
wouldn't take "no" for an answer,  
and he walked away with \$12,000  
after 20 minutes of work.

He dresses in a shabby overcoat,  
and non-kosher *tzitzit*; he wears a  
pair of worn slippers.

As he talks, his ill-fitting lower  
dentures shake loose. This could be  
the cause of his encephalitis.

It is clear that a man like him, in  
his mid-seventies, should not be liv-  
ing like that. Even if he makes more  
than enough to feed himself, his  
mental well-being is neglected.

AVRAHAM works on a side street  
in Jerusalem's Me'a She'arim dis-  
trict, a few minutes away from his  
home. His clothing does not identify  
him as a beggar; he shows passersby  
a letter written (in Hebrew and En-  
glish) by the Eida Haredit Commu-  
nity Council, and quietly asks for  
contributions.

There is none of the pushy, abra-  
sive quality found in some beggars,  
and its seems odd that he doesn't  
take his letter to the busier streets  
nearby.

Avraham was born in Jerusalem  
about 50 years ago. He has seven  
children, the eldest of whom is 14.  
As his letter and thick glasses indi-  
cate, he has very poor eyesight.

He worked for many years as a  
printer, but his eyesight deteriorated  
before he could qualify for a pen-  
sion; the disability payments he re-  
ceives do not cover the cost of raising  
a family of nine.

He sees begging as his only  
alternative. But he is different from  
the other beggars with whom I  
spoke. Most are either unwilling or  
unable to provide accurate informa-  
tion about themselves. Those who  
are mentally alert tend to be suspi-  
cious; those who are not, simply do  
not understand what they are being  
asked.

But Avraham is uncomfortable  
answering questions about life as a  
beggar because he hasn't come to  
terms with the fact that he is a  
beggar. Perhaps that is why he  
avoids the main streets. As he  
answers questions about beggars, he  
clearly dissociates himself from  
them.

Those who don't have homes, he  
says, can find a place to sleep near  
the Muharik Yehuda market. Tour-  
ists are not the big givers; Orthodox  
Jews and yeshiva students are. The

best place to beg is the Western  
Wall, but he doesn't go there be-  
cause the guards keep beggars away.

The unasked question remains un-  
answered: What is he supposed to do  
to provide for his family, given his  
disability and the small sums he  
receives from welfare agencies.

OFFICIAL reaction to the city's  
beggars can be summed up by  
outgoing National Insurance Insti-  
tute director Danny Azrieli: "There  
is absolutely no reason for anyone to  
be begging on the streets in Israel."

To support his contention he  
points to programmes such as *Havai-  
hui Hachnassa*, guaranteed income  
(in October a single received  
\$55,160), free medical care, free  
appliance, discounts in many  
stores, in addition to free or highly-  
subsidized housing.

Also, volunteer-run public kitch-  
ens in the Me'a She'arim area pro-  
vide free meals to the needy.

With housing and medical needs  
provided, plus an allowance for food  
and clothing why are people on the  
streets?

Answers Asher Harris, director of  
the Labour and Social Affairs Minis-  
try's Rehabilitation Division: "Beg-  
ging has nothing to do with need."

Prof. Jaffe goes a step further:  
"Beggings is a profession," he says.

In 1972, when Jaffe was director of  
the Jerusalem Municipal Welfare  
Bureau, he issued a memorandum to  
his staff stating his department's  
primary objective: Get the beggars  
off the streets. He ordered his staff  
to meet with and counsel beggars  
individually in order to rehabilitate  
them. One after the other they came  
back to him with the same message:  
the beggars don't want to be reha-  
bilitated. "I have my job," they were  
told repeatedly by beggars they  
worked with. "I have my hours, my  
clients, my corner."

According to Jaffe, beggars - con-  
trary to popular belief - are provid-  
ing a service for the funds they  
receive. "It is ingrained in Jewish  
culture to give *tsedaka*, and obviously  
you need someone to take it. There  
are takers and givers, each  
providing for the needs of the other.  
The donor is getting something for  
his contribution."

Jaffe sees two problems with this  
"business." First, "if it's a business,  
it should be licensed and regulated."  
But he is more concerned about the  
"institutionalization of begging."

"Begging continues because there  
are people who continue to give. But  
people shouldn't think they're get-  
ting away with their responsibility to  
give *tsedaka* by giving a few shekels  
to the poor on the streets."

But the problem goes beyond the  
problems of the giver. It is clear that  
a high percentage of the beggars are  
not in complete control of their men-  
tal faculties.

"If a child is found begging on the  
streets, child protection laws give  
social workers the authority to get  
him placed in protective custody and  
a court order can be obtained to  
keep him off the streets," says Jaffe.  
"But for adults it is not clear who is  
responsible."

And there are people in the streets  
who are in genuine need of assist-  
ance. Azrieli of the NII admits that  
there are many beggars who are  
completely unaware of the benefits  
to which they are entitled. "We  
promote our programmes, but there  
are clearly many who don't know  
what they are eligible to receive."

Like the Western Wall, Jeru-  
salem's beggars are timeless, and  
defy explanation. Perhaps in some  
mystical way the two are linked.  
According to Jewish legend, it will  
be in honour of the beggars of Jeru-  
salem that the Temple will be re-  
built.







# Four ways of loving



Nastassja Kinski and Keith Carradine in Konchalovsky's "Maria's Lovers".

CINEMA/Dan Fainaru

As long as Konchalovsky is content to keep his story within the bounds of a modest melodrama about the sexual hang-ups of a young man suffering from too much love, the whole thing is acceptable enough.

But the real trouble starts once you try looking for Konchalovsky's themes. To begin with, platonic love. Some may consider it the purest form of love, but Ivan is by no means satisfied with this kind of relationship; he is mortified by his unsuccessful attempts to satisfy his bride. There is not a hint that platonic love is what he yearns for.

As for the four specimens of manhood, they are there on the screen, but beyond their mere presence nothing much is made of them. And the war trauma, clearly indicated by the first sequence, has nothing to do with the plot itself.

PROBABLY the most intriguing aspect of this picture is the bizarre combination of an American background and a Russian visual approach. Some frames seem to be lifted directly from the Soviet film making lexicon (e.g., a couple embracing in a field of ripe corn; and some of the more daring sexual encounters have all the gaudiness of someone who has never had the chance to put things like this on the screen).

There is also a strange conflict between the original Platonov story, the peculiar twists of human nature probably provided by the French contributor to the script, Gerard Brach (better known for his work with Polansky); the naturalistic dialogue of Paul Zindel (the American dramatist who wrote *The Influence of Gamma Rays on Man-on-the-Moon Marigolds*) and Konchalovsky himself. Each pulls the story his own way and leaves his own imprint, which does not quite jell with the others.

No wonder the actors themselves seem rather confused by the demands made on them. Robert Mitchum, as Ivan's father, comes out best, with a white, untended beard and a tired posture in which the dare-devil can still be glimpsed. He may well be playing himself, as a man approaching the end of the road. Keith Carradine, as the irresponsible Don Juan, looks at all the characters surrounding him with amazement, as if he had been dropped among them from another world. Nastassja Kinski and John Savage, as Maria and Ivan, try to do their best, but they can't help the fact that sometimes they are simply grotesque.

Finally, one word of praise for cameraman Juan Ruiz Anchia, whose work does not evoke even the slightest criticism.

THE TROUBLE Konchalovsky has improving on a Platonov story in American is, however, nothing compared to the troubles Gene Wilder has improving on a French spoof in Hollywood. The result, *The Woman in Red*, is such a lame, embarrassing comedy that at best it may elicit pity, never mirth.

Originally, this was entitled *Un Elephant en Trompe Enormement*. It was light entertainment written by Jean-Loup Dabadie and director Yves Robert and directed by the latter in the best French tradition of bedroom farce.

For some reason, Wilder decided this was the ideal vehicle for him and he applied his own brand of hysterical frenzy, both as director and leading actor, to this flimsy plot, which disintegrates in his hands. Everything is done to excess; finesse is one quality this film never reaches for. Kelly La Bock may be ideal as a model for bathing suits, but not as an actress. As the mysterious lady in red she is about as intriguing as a cheesy co-ed. Wilder's partners in crime are so loud-mouthed and heavy-handed one wishes they would take a rest occasionally. In short, this is just like a two-hour episode of *Love American Style*. Can you stand it?

FINALLY, back to the Soviet cinema, but via Spain. Mario Camus is not Russian. I have no idea whether he is a member of the Communist Party and in truth, it doesn't matter very much. However, his latest film, *Los Santos Inocentes*, is almost identical to the highly moralistic socialist dramas about the villainous patrons and the noble proletarians, all very well performed but as far as I am concerned, leaving me strangely indifferent.

Not that there is anything definite I could raise against this picture. It is well shot, and there are some highly poetic moments, in particular those concerning the retarded Azarias and his birds. The acting is on a high level, with Francisco Rabal giving one of the best performances of his career as Azarias. The plot is obviously trying to explain the move of the proletarian class from rural to industrial surroundings which, had as they are, still offer a better chance of survival than the exploitation of the landowners.

But all this has been said so many times before, and human nature is so much more complex and surprising than anything you will find here, that it is difficult to get excited about it all.

## FILMS IN BRIEF

**ANOTHER TIME, ANOTHER PLACE** - British film directed by Michael Radford. Set in 1944, it shows what happens when Italian prisoners-of-war come to work in an isolated farming community in Scotland. A good film, untypical of British cinema with its sympathy for the cross-currents of Italian and Scottish attitudes.

**ATALIA** - A Hebrew-language film on a romance between a 40-year-old woman and a 19-year-old man, set against the background of kibbutz life. Starring Michal Bat-Adam.

**MARIA'S LOVERS** - Russian director Andrei Konchalovsky's first American-made film, which he describes as a parable between love and death. Nastassja Kinski plays the lead as Maria, a virgin wife unable to satisfy her war-veteran husband's needs. Outstanding camera-work.

**PARIS-TEXAS** - A sensitive portrayal of a man who drops out of normal life and has to piece his existence together again when he is accidentally returned to society. Excellent film by Wim Wenders.

**POLICE ACADEMY** - About a liberal lady mayor who opens the doors of the force to anyone who wishes to join. This film has a bit of many things - sex, violence, racist names, slapstick, satire and more, but they all add up to no great film.

**RETURN OF MARTIN GUERRE** - Set in a remote French 16th-century village. Constructed as a thriller, the audience is invited to guess who the real Martin Guerre is, and questions of ethics, morality and truth are raised. This film is a rewarding experience.

**REUBEN REUBEN** - Tom Cruise plays a disaffected, alcoholic, lecherous, rampaged Welsh poet who survives by lecturing about his own poetry at ladies' tea parties in American suburban intelligent entertainment.

**ROMANCING THE STONE** - A romantic, joyous adventure of a young New York writer who goes to the jungles of Columbia to save her kidnapped sister. Lots of adventure, action and danger, but at least the film doesn't take itself too seriously.

**SILKWOOD** - Meryl Streep acts the role of Karen Silkwood, a worker in a nuclear power plant. While on her way to meet a journalist to expose a story of negligence at the plant, she is mysteriously killed in a car accident. Excellent adaptation based on a true incident.

**TOP SECRET** - About the efforts to retain a famous scientist who has been captured by the East Germans. Amusing, light entertainment, certainly nothing more.

**WOMAN IN RED** - American adaptation of a French bedroom farce. Gene Wilder directs and plays the male lead, applying his own unique brand of hysterical frenzy to the flimsy plot. No great shakes.

**ZIGZAG STORY** - A zany, French situation comedy about 3 friends: a colour-blind artist, a photographer of nude models, and a radio announcer. Very enjoyable.

## WALKING TOURS

(Continued from page A)

**(In English)**

**Jerusalem**  
Sunday and Tuesday at 9.30 a.m. - Jewish sites, Cardo, Western Wall excavations.  
Sunday at 2 p.m. - The Jewish Quarter and Mt. Zion.  
Monday at 2 p.m. - The Canaanite and Hittite periods in Jerusalem.  
Monday, Wednesday, Thursday at 11 a.m. - Archeology in the Jewish Quarter: Israelite Tower, Cardo, Burnt House (2 hours).  
Monday at 2 p.m. - Sites of special Christian interest (2 hours).  
Thursday at 2 p.m. - The Mt. of Olives in Jewish, Christian and Muslim belief.  
Friday at 9.30 a.m. - The Old City Walls (2 hours).  
Tours start from Citadel Courtyard next to Jaffa Gate and last 3-3.5 hours (unless otherwise stated). Tickets on the spot.

**Archaeological Tours**  
Daily at 11.30 a.m., Friday at 9.30 a.m. - Jewish Quarter Burial House, Cardo.  
Sunday, Tuesday, Thursday at 8.45 a.m., Monday at 2 p.m. - Excavations below Temple Mount.

**Safed**  
Daily expeditions to old Jewish Quarter of Safed, synagogues, War of Independence landmarks, cemetery. Tel. 067-34448.

**Material for publication must be at The Jerusalem Post offices in Jerusalem (in writing) on the Sunday morning of the week of publication.**

<b>JERUSALEM Cinemas</b> <b>CINEVALENT</b> Buses 18, 19, 24, Tel. 415067 Fri., Nov. 16 Double feature tickets: High Anxiety 2.30 The Man Who Knew Too Much 4 Sat., Nov. 17: High Anxiety 2.30 Educating Rita 9.30 Sun., Nov. 18: Bedknobs and Broomsticks 3.30 Silkwood 5.30 The Man Who Knew Too Much 7.15 The World According to Garp 9.30 Mon., Nov. 19: Educating Rita 7 Silkwood 9.15 Tue., Nov. 20: Bedknobs and Broomsticks 4 Double feature tickets: Food for the Gods 7.30 Educating Rita 9.30 Wed., Nov. 21: Double feature tickets: Bedknobs and Broomsticks 3.30 Educating Rita 7.45 New York, New York 9.30 Thu., Nov. 22: Bedknobs and Broomsticks 3.30 Double feature tickets: Bedknobs and Broomsticks 7.45 New York, New York 9.30	<b>SEMADAR</b> <b>ANOTHER TIME ANOTHER PLACE</b> Sat. and Weekdays 7.9.15 <b>SMALL AUDITORIUM</b> <b>BINYAN HATUTIA</b> <b>TOP SECRET</b> Sat. and Weekdays 7.9 Tickets (S\$80) all week. <b>TEL AVIV Cinemas</b> <b>ALLENBY</b> 3rd week <b>NINJA III</b> Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 <b>BEN-YEHUDA</b> 3rd week <b>WOMAN IN RED</b> Tonight 10.12 Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 Sat. 11 a.m. <b>Earthling</b> <b>BETH HATEUTSOH</b> <b>TEL AVIV UNIVERSITY</b> <b>JEWISH CINEMATHEQUE</b> Sun. 8 p.m. <b>RABBI ABRAHAM IN THE WILD WEST</b> <b>ILIT</b> CHILM CINEMA CENTRE Advance ticket sales only at box office from 10 a.m. <b>CHEN 1</b> 6th week <b>SPLASH</b> Fri. 9.30 p.m., 12.30 p.m. Sat. 7.20, 9.45 Weekdays 4.40, 7.20, 9.45 <b>CHEN 2</b> 4th week <b>REUBEN REUBEN</b> Tonight 10.12.15 Sat. 7.20, 9.40 Weekdays 4.45, 7.20, 9.40 <b>CHEN 3</b> 8th week <b>ROMANCING THE STONE</b> Fri. 9.50, 12.15 Sat. 7.20, 9.45 Weekdays 4.45, 7.15, 9.35 <b>CHEN 4</b> 17th week <b>THE BIG CHILL</b> Tonight 10.12.15 Sat. 7.25, 9.40 Weekdays 10.30, 1.30, 5.25, 9.40 <b>CHEN 5</b> 4th week <b>POLICE ACADEMY</b> Tonight 10.12.15 Sat. 7.25, 9.40 Weekdays 10.30, 1.30, 5.25, 9.40 <b>CINEMA ONE</b> <b>D.C. CAB</b> Fri. 10 p.m. Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 <b>CINEMA TWO</b> <b>RACING THE MOON</b> Fri. 10 p.m. Sat. 7.9.30 Weekdays 4.30, 7.9.30	<b>DEKEL</b> Israel Premiere <b>WITHOUT A TRACE</b> Sat. and Weekdays 7.15, 9.30 <b>DRIVE-IN</b> Sat. and Weekdays 5.30, 7.30 <b>GREYSTOKE</b> Tonight 10 Sat. and Weekdays 9.30 <b>BOLERO</b> Fri. 12.15 p.m. Sat. and Weekdays 12 midnight Sex film <b>ESTHER</b> Tel. 225610 2nd week <b>ANGEL</b> Tonight 10 p.m. Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 <b>GAT</b> 2nd week <b>CARMEN</b> Sat. 6.30, 9.30 Weekdays 3.30, 6.30, 9.30 <b>GORDON</b> 87 Ben Yehuda, Tel. 244373 11th week <b>THE HERD</b> A new film by the director of <i>Yol</i> Sat. 7.30, 9.30 Weekdays 4.40, 7.10, 9.30 <b>HOD</b> 6th week <b>TOP SECRET</b> Fri. 10 p.m. Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 <b>LEVI</b> 8th week <b>BEYOND THE WALLS</b> Tonight 9.30, 11.30 Sat. 7.15, 9.30 Weekdays 1.45, 4.45, 7.15, 9.30 <b>LEVII</b> 3rd week <b>DUTY FREE MARRIAGE</b> Tonight 9.30, 11.30 Sat. 7.30, 9.30 Weekdays 1.45, 5.20, 9.40 <b>LIMOR</b> <b>GET CRAZY</b> Tonight 10.12 Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 <b>MAXIM</b> 7th week <b>L'AVARE de Moliere</b> (The Miser by Moliere) Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 <b>MOGRABI</b> 2nd week <b>DEADLY FORCE</b> Tonight 10 p.m. Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 <b>PARIS</b> <b>ATALIA</b> Tonight 10.12 midnight Sat. 7.30, 9.30 Weekdays 12.2, 4.30, 9.30 <b>STUDIO</b> <b>KARATE KID</b> Sat. 7.9.30 Weekdays 4.30, 7.9.30 <b>SHAHAF</b> 3rd week <b>MARIA'S LOVERS</b> Fri. 9.45 p.m., midnight Sat. 7.9.30 Weekdays 4.30, 7.9.30 Today and tomorrow 11 a.m. BREAKDANCE	<b>PEER</b> 2nd week <b>HARRY AND SON</b> <b>HAIFA Cinemas</b> <b>AMPHITHEATRE</b> <b>INSTRUCTION CAMBODIA</b> * RICHARD HARRISON Sat. 7.9.15 Weekdays 4.6.45.9 <b>ARMON</b> 3rd week <b>ROMANCING THE STONE</b> * KATHLEEN TURNER * MICHAEL DOUGLAS Sat. 7.9.15 Weekdays 4.6.45.9 <b>ATZMON</b> 2nd week <b>ANGEL</b> * CLIFF GORMAN * SUSAN TIRELL Sat. 7.9.15 Weekdays 4.6.45.9 <b>CHEN</b> 6th week <b>SPLASH</b> Sat. 7.9.15 Weekdays 4.6.45.9 <b>MORIAH</b> <b>ANOTHER TIME ANOTHER PLACE</b> Sat. and Weekdays 7.9 Thursday - midnight show <b>ORAH</b> 2nd week <b>WOMAN IN RED</b> A terrific comedy * KELLY L. BROOK * GENE WILDER Sat. 7.9.15 Weekdays 4.6.45.9 No complimentary tickets <b>TAMUZ</b> Cinema Ramat Aviv Tel. 412761 "The funniest, craziest science fiction movie ever made" New York Magazine Tonight 10.12.15 Sat. and Weekdays 7.9.30 Special offer continues: 3rd film free! Old tickets accepted. Lots of parking behind Cinema. <b>TCHETET</b> 2nd week <b>DUCK SOUP</b> Marx Brothers Sat. 7.30, 9.30 Weekdays 4.30, 7.15, 9.30 <b>TEL AVIV</b> 2nd week <b>BOLERO</b> * BO DERREK Today 2.15, 10 p.m. Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 <b>TOM THUMB</b> Fri. and Sat. 11 a.m. <b>TEL AVIV MUSEUM</b> 2nd week <b>LOS SANTOS INOCENTES</b> Sat. 7.9.30 Weekdays 4.30, 7.30, 9.30 <b>ZAFON</b> 6th week <b>PARIS-TEXAS</b> Tonight 10 Sat. 6.45, 9.30 Weekdays 4.6.45.9.30	<b>LILY</b> 2nd week <b>WOMAN IN RED</b> Tonight 10 Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 <b>OASIS</b> 5th week <b>SPLASH</b> Tonight 10 Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 <b>ORDEA</b> 3rd week <b>ZIGZAG STORY</b> Tonight 10 Sat. and Weekdays 7.15, 9.30 <b>RAMAT GAN</b> <b>VIOLENTA IN UN CARCERE FEMMIN</b> (Italian film) Tonight 9.30 Sat. and Weekdays 7.30, 9.30 <b>Herzliya Cinemas</b> <b>DAVID</b> <b>CANNONBALL II</b> Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 <b>HECHAI</b> <b>DOMINATION</b> Sat. and Weekdays 7.15, 9.30 <b>TIFERET</b> 2nd week <b>BEYOND THE WALLS</b> Sat. and Weekdays 7.15, 9.15 Sun. and Mon. 4.30 <b>HOLON Cinemas</b> <b>MIGDAL</b> 3rd week <b>SPLASH</b> Tonight 10 Sat. and Weekdays 7.15, 9.30 Also Sunday 4 <b>SAVOY</b> <b>WOMAN IN RED</b> Tonight 10 Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 Sat. 11 a.m. <b>THE LITTLE PRINCE</b> <b>RAMAT GAN Cinemas</b> <b>ARMON</b> 7th week <b>BEYOND THE WALLS</b> Tonight 10 Sat. 7.30, 9.30 Weekdays 7.15, 9.30 Mat. 4.30 <b>SUPERMAN II</b> <b>BAT YAM CINEMA</b> <b>ATZMAUT</b> <b>CONAN THE DESTROYER</b> Sat. and Weekdays 7.15, 9.30 Weekdays 4.30, 7.15, 9.30
---	--	--	---	--



# SF goes punk

Sheldon Teitelbaum

INSTEAD OF the "Jewish" movie he was dying to make, Slava Tsukerman, the first Soviet emigré ever to direct a film in the U.S., made one about flying saucers, "smack" and sex.

*Liquid Sky* was one of last year's big U.S. box-office surprises — the quintessential New York new wave flick which promises to depict *The Rocky Horror Picture Show* on the midnight cult-movie circuit. It is now showing in Israel.

The American critics fell over themselves in an orgy of approbation. *New York Magazine*, certainly a trend-setter, calls it "the funniest, craziest, most perverse beautiful SF film ever made."

Not bad for a Moscow Film Institute graduate who cut his cinematic teeth making movies for the Jewish Agency and Israel Television.

Tsukerman is a portly man who lives up to the cliché about the round — he smiles a lot and seems to mean it.

IT'S A GOOD DAY to talk about a movie in which an alien uplifts atop a New Wave model's apartment look-

ing for the vicarious thrill of other people's orgasms and heroin. Earlier, a New York cop was shot dead by a youth who had stolen a \$600 pair of designer eyeglass frames tipped with gold. Optometrists are vilified in the press. This morning, the cops catch a Bronx desperado who murdered a pregnant woman and 10 children in what's described as the worst massacre in the city's history. The heavy talk, meanwhile, centres on the rights, if any, of two frozen embryos which, after implantation in the womb of a surrogate mother and subsequent birthing, could stand to inherit \$7m.

It's a science-fiction world out there, a violent one at that, and legislators have determined that children under 13 shouldn't be allowed to see the summer's heavy box-office hitters — Spielberg's *Indiana Jones*, maybe even Joe Dante's *Grendel*. They assumed that anyone under the bur-mitzva age might find the sight of "grem-lins" — grizzly little creatures rather like Smurfs on a permanent caffeine high — a bit hard to take, especially when they're being exploded in microwave ovens or eaten by the cat.

Tsukerman leads the way past a living room as big as a bowling alley,



and a hyper-modern kitchenette, into his work-room — a studio, den and, during the production of *Liquid Sky* in 1982, a jerry-built special-effects factory operating on chewing gum and hope.

It's got several desks, each one outlined by clutter, some sofas and chairs in a corner, lots of bookshelves, and two colour posters of a watchful Big Brother culled from the 1956 British film based on Orwell's novel.

"You recognize that?" beams Tsukerman, pointing at the flying saucer that featured so prominently in the film. "It makes a wonderful book-end." And a great place I imagine, to stash drugs.

WHEN HE FIRST began directing movies 25 years ago, Slava Tsukerman probably wouldn't have been able to tell a spoon of smack from a bowl of borscht. Then he was interested in such mundane issues as the philosophy of science and the question of determinism versus free will. Influenced by Eisenstein and Dovzhenko, he directed a 20-minute movie he called *Night of Decision* about the travails of a conscience-stricken scientist. The Soviet deputy minister of film ran it through once and swore it would never see a projector again. Tsukerman and his wife emigrated to Israel in 1973.

Within three months of his arrival in Jerusalem, Tsukerman had landed a job with the Jewish Agency. In

fact, most newly-arrived film-makers are given their start by that august organization. His first film *Moscow Doesn't Answer*, ran 10 minutes and dealt with the plight of three Jewish physicists, Professor Alexander Voronel, Marc Azbel and Evgeny Levitch. A collage of stills and snippets of phone conversations, some of them interrupted in a most dramatic fashion, the movie was praised wherever it was shown.

With the help of that and a smuggled copy of his Russian movie, Tsukerman applied for a job with Israel TV and got it.

"I was dying to make a 'Jewish' movie," he explains, "but my boss, a wonderful man, said, 'What do you know about being Jewish?'" Rather

aply, Tsukerman was dispatched to the Russian Orthodox Church in Jerusalem, where he was to chronicle the tribulations of the city's White Russian community.

*Russians in Jerusalem* was shot in May 1974, and won Tsukerman two prizes at the 1975 Hollywood Festival of World TV Films.

A bid to shoot a feature film in Israel, however, failed. And so, armed with a script about a romance between an American girl and a Russian boy in Israel, Tsukerman set off for America in search of Jewish backing.

"I LEARNED that wealthy American Jews couldn't give a damn about making Israeli or 'Jewish' movies. The reason they give so much to Israel is so that no one should bother them with stuff like that."

Tsukerman explains that, indeed, most of the Russian film-makers of any significance fled Israel within a short time of arriving.

"The fact is that most of us get to Israel cram-full of sickness. Without the language, lacking any real sense of the realities of life outside the Soviet Union, we arrive disoriented and depressed, unable and unwilling to make even the simplest of decisions for ourselves. And we realize that all this talk about differences in mentality between Israelis and newly-arrived Russians is justified."

"Israel is different than most other countries," claims Tsukerman, "and

New York is closer to Moscow than to Tel Aviv. Russian Jews who went to New York never really changed much, but those who went to Israel had to change a great deal..."

"Another problem is that a film-maker who wants to work in Israel has to have racked up credits in the West. Otherwise, he is accused of not having been good enough, which is obviously why anyone would opt to make Israeli movies."

"Anyway, when I got to New York, I decided that the days of sickness were at an end. I would open myself up to what was going on around me and learn."

TOWARDS THE END of the '70's, Tsukerman and his wife, Nina Kerova, together with Yuri Neyman, Marina Levikova and Bob Brady began to look for backing to do a science fiction movie.

"They kept telling us that an SF movie wasn't viable, but then *Star Wars* came along. The problem with that movie was that all anyone would agree to talk about was an imitation of *Star Wars*."

Tsukerman and Co., had something very different in mind. They wanted to incorporate some elements of the punk movement, at that time a relatively new phenomenon on the New York scene, with solid SF concepts.

Tsukerman began to familiarize himself with the New Wave fringe mainly through his friendship with

model and actress Anne Carlisle. With her WASP background and bizarre lifestyle, Carlisle was as much an "alien" for Tsukerman as he, an ex-Russian and Israeli, was for her. The two reportedly got on famously, and Carlisle went on to star in the movie (as both the female and the male lead) and to co-write the script.

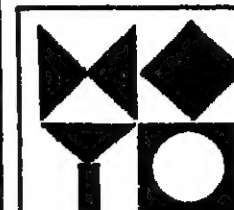
The production team, led by Tsukerman and Carlisle, visited "all sorts of weird places," including the legendary Mudd Club and others in the West Broadway-Canal Street area. Special-effects director Neyman took more than 1,000 slides, most during pre-production, to recreate what he reportedly called "a visual aesthetic library" to give himself and the team a feel for the subject.

*Liquid Sky* was ultimately filmed on a budget of some \$430,000, and won first prize at the 1983 Montreal Film Festival, where it was premiered. One *People Magazine* reporter told me that it was the best movie he had ever seen in his life.

But Tsukerman has been pooh-poohing the widespread thesis that *Liquid Sky* shows New York through the eyes of an alien, originally Russian, emigré.

"Critics like to be clever. And I suppose the idea makes sense. But, as Neyman himself says, 'Real style is born when the movie is finished... You never know how it will all be put together.'"

## This Week in Israel • The JERUSALEM MUSEUMS



this week at the israel museum jerusalem

### EXHIBITIONS

THE ARMAND HAMMER COLLECTION: FIVE CENTURIES OF MASTERPIECES. Ninety outstanding European and American paintings and drawings from 16th-20th centuries (Floresheim Pavilion).

\*Special series of lectures continues until December 12, 1984.



Calla Harkin  
Sir John Everett Millais  
(1829-1896)

SPECIAL VISITING ARRANGEMENTS: In order to cope with the overwhelming response of visitors:

1. The exhibition will be open Sun. and Tues. 10.00-22.00; Mon., Wed., Thurs. 10.00-17.00; Fri. 10.00-14.00; Sat. 9.00-16.00.
2. Visitors are advised to purchase tickets in advance at the Museum, or at ticket agencies: Jerusalem — Kie'im; Tel Aviv — Rococo, Hadran, Kestel and Le'az; Haifa — Gerber at Carmel Centre; Netanya — Signal; Beer-sheva — Mazar.
3. GROUPS AND CLASSES MUST RESERVE A VISITING TIME IN ADVANCE BY PHONE. MEMBERS may, if they wish, reserve a visiting time in advance by phone. (Tel. (02) 698275).

The exhibition continues until January 6, 1985. \*\*\*Please look out for special daily advertisements, for changes in the visiting hours.

Zigl Ben Haim: Sculptures and assemblages (Billy Rose Pavilion). Until Dec. 1. David Tarkenton: Producers of Israel — graphics works on cultural, social and political subjects. Until Dec. 1. Moshe Kupferman: Paintings, works on paper. Meet the Israeli Artist: for children. (Ruth Youth Wing) Scrap: creating home theatre sets and greeting cards. (Ruth Youth Wing) Photography: for children. (Paley Centre, near the Rockefeller Museum) Egypt — The Other Side of the River: lunary objects from Ancient Egypt (Rockefeller Museum) Permanent Collection of Judaism, Art and Archaeology

### EVENTS

FILMS  
Saturday, November 17 at 20.30  
HONORARY CONSUL (USA 1983)  
Dir. John Mackenzie, with Richard Gere  
Tues. November 20 at 18.00 and 20.30 and Sat., November 24 at 20.30  
THE RETURN OF MARTIN GUERRE (France 1983)  
Dir. Daniel Vigne, with Gerard Depardieu and Nathalie Baye  
CHILDREN'S FILM  
Sun. Nov. 18; Mon., Nov. 19; Wed., Nov. 21 and Thurs., Nov. 22 at 15.30  
SWAN LAKE (Japan) animated film  
LITERARY EVENING at the Ticho House  
Wednesday, November 21 at 20.30  
AS A BROKEN VESSEL, with Shulamit Lapid, Prof. Yaskov Meshor and Amos Gur. Hosted by Mike Shagrir.  
LECTURE  
Thursday, November 22 at 20.30  
IMPRESSIONISM with Dr. Gila Ballas, Tel Aviv University.  
Part of 'Armand Hammer Collection' lecture series

GUIDED TOURS IN ENGLISH  
Museum: Sun. Mon., Wed., Thurs. at 11.00; also Sun. at 15.00; Tues. at 16.30  
Archaeology Galleries — Special Tour: Mon. at 16.00  
Shrine of the Book — Special Tour: Tues. at 15.00  
Judaica and Ethnography Galleries: Thurs. at 15.00  
Rockefeller Museum — Special Tour: Fri. at 11.00  
RUTH YOUTH WING  
Recycling room is open Mon. 15.00-17.00 and Tues. 16.00-20.00.  
For details on these activities please call (02) 633278/698235

VISITING HOURS:  
Museum — Galleries and Shrine of the Book: Sun., Mon., Wed., Thurs. 10.00-17.00; Tues. 16.00-22.00 (Shrine 10.00-22.00); Fri. & Sat. 10.00-14.00.  
Library: Sun., Mon., Wed., Thurs. 10.00-17.00; Tues. 16.00-20.00  
Graphic Study Room: Sun., Mon., Wed., Thurs. Fri. 11.00-13.00; Tues. 16.00-20.00  
Department of Travelling Exhibitions: Sun., Thurs. 8.30-13.00; Tues. 13.00-17.00  
Rockefeller Museum: Sun., Mon., Tues., Wed., Thurs. 10.00-17.00; Fri. & Sat. 10.00-14.00  
Ticho House Gallery: Sun., Mon., Wed., Thurs. 10.00-16.30; Tues. 10.00-22.30; Fri. 10.00-13.30  
Garden Cafe: Sun., Mon., Tues., Wed., Thurs. 10.00-midnight; Fri. 10.00-18.00; Sat. closed.  
Construction work may temporarily prevent access to some galleries

Tickets for Saturdays available in advance at the Museum and at the Kie'im ticket agency, Jerusalem, and Rococo in Tel Aviv.  
THE ISRAEL MUSEUM IS LOCATED ON RUPPIN ST., TEL. (02) 698211

## This Week in Israel • The Leading Tourist Guide • This Week

**National Restaurant** (established in 1931)  
\*Gourmet Arabian Cuisine \*Enjoy typical Arabian specialties and "mazes" while watching scenic Old Jerusalem.  
Please call (02) 282246 for reservations  
Open seven days a week  
The National Palace Hotel, Al-Zahara St., East Jerusalem

**Laion** fresh fish daily  
\*Fish restaurant  
\*Light meals  
\*Beautiful garden  
\*Reasonable prices  
\*Airconditioning  
12 Aza St. (near Kings Hotel)  
Tel. (02) 632813

**CHIN CHEN**  
CHINESE RESTAURANT  
\*Lovely Chinese atmosphere  
Open for lunch & dinner  
Golomb St. (Paz Station)  
Rachet Danya, Jerusalem  
Tel. (02) 421600

**motza inn**  
Delightful rustic atmosphere  
Open 7 days a week, 11 am-11 pm. Take-away & catering service.  
Tel. 02-332100/331713

**Restorante Italiano**  
\*Authentic Italian cuisine  
\*Open 7 days a week  
\*Take-away & catering service  
\*Reservations accepted  
\*Tel. (02) 632813

**Menora Hotel**  
\*Lowest rates at the family hotel  
\*Outstanding location  
\*Restaurant  
\*Coffee shop  
\*Shomer Shabbat Koshier  
24 King David St., (02) 223311

**sefer va sefer**  
\*A perfect combination of a bookshop and a cafe  
\*A wide range of books and magazines  
\*A comfortable atmosphere  
\*A daily morning coffee service  
\*Tel. (02) 632813

**The Ring**  
Creative Jewellery by Bob Fries  
Antiques & Jewellery  
17 Jaffa Rd. opp. City Hall, tel. 231032

**Neot Hakikar**  
\*NEBEV SAFARIS  
FOX-1 1 day, every Mon. & Wed. \$40  
FOX-2 2 days, every Friday \$110  
FOX-3 5 days, every Monday \$285  
\*SINAI SAFARIS  
S-1 1 day Santa Katarina \$64  
S-2 2 days Santa Katarina \$114  
S-3 3 days, every Tuesday \$170  
S-4 4 days, every Friday \$285  
S-5 5 days, every Monday \$385  
\*TREKKING  
S-T 1 day, every Monday \$895  
\*EGYPT TOURS  
E-1 4 days, every Thurs. \$185  
E-2 5 days, every Sun. \$210  
E-3 8 days, every Thurs. \$498  
\*BUDGET TOURS  
B-1 4 days, every Thurs. \$120  
B-2 5 days, every Sun. \$135  
B-3 8 days, every Sun. \$365  
\*88 Maza, Hayonim St., Jerusalem, Tel. (02) 698285, 636404  
\*188 Hayonim St., Tel Aviv, Tel. (03) 528180, 528410 — or your travel agent

## get more gold and diamond jewelry for your money.

Buy your gold chains, rings, bracelets, earrings and pendants directly from the factory showroom and save up to 40% on the retail price.

**adipaz**  
The largest manufacturers and exporters of gold jewelry in the Middle and Far East.  
Open daily 10 am-7 pm, 12-2 pm, 12-2 pm  
Tel. (02) 632813

LAST WEEK I showed how healthy a profession conducting must be by listing quite a respectable number of famous conductors who were still manipulating the baton in their eighties and even nineties. Some died virtually in harness, remained active until virtually the end of their lives. Some, like Stokowski and Robert Stolz, died practically during rehearsal work on the rostrum — and that at the age of 95. Others retired in their late eighties, often shortly before being elected to the heavenly orchestra.

An instrumentalist or vocalist, by contrast, is obviously more restricted by the inroads of time. Rarely does a violinist maintain his highest standard to an advanced age, for his fingers, and/or his arms, simply cease to obey his commands.

It seems somewhat easier for a cellist, sitting down and resting his instrument between his knees, but here, too, age makes itself felt in the quality of the performance. While Pablo Casals was an exception in every way, even his most ardent admirers could not derive genuine elation from his playing in his later years; they continued to respect and admire his personality, but their musical appreciation was fed by memories.

As for pianists, there are very few octogenarians like Arthur Schnitger or Claudio Arrau. The latter is still giving concerts all over the globe at the age of 81.

SINGERS obviously enjoy a much shorter span of activity, because on the whole, their voices simply give out in their sixties; in rare cases somewhat later, but quite often, much earlier. The problem is that some of these vocal artists do not want to give up and fight desperately to stay on the stage. In the case of opera singers, they are usually shifted — if the management is of a humane disposition — to lesser parts in the cast, where the demands on them are less heavy.

Some famous soloists have given their "farewell" performance: for years I remember in my youth the

## Swan songs

MUSIC & MUSICIANS  
Yohanan Boehm

famous Ludwig Wuellner, who appeared season after season with a Schubert recital which was sold out months ahead. He was close to 80 then and, of course, no longer had much of a voice. But his intelligent handling of whatever was left of it and his power of interpretation turned every one of his recitals into an unforgettable experience.

Many of us still remember Jeanie Tourel, who according to Grove was 73 when she died 11 years ago, although she herself never disclosed her real age. And her last recitals were masterful applications of a superb musicality coupled with a thorough knowledge of her voice limitations, so that listeners were hardly ever conscious of her advanced years.

THIS BRINGS US to the crux of the problem. When should an artist retire? Who is going to tell him, or her? In general, artists are not famous for self-criticism, and very few of them can bear critical judgment from anybody. This may be the place to quote a saying, often repeated by musicians, among them Franz Liszt: "If I don't practise one day, I feel it; if I don't practise two days, the critics feel it; if I don't practise for three days, the public will feel it."

Only recently, my colleagues have passed judgment on two of our greatest artists, declaring that their performances were below their standards. In one case, the continuation of a performing career was ques-

tioned; in the other, the choice of a particular work was condemned. I myself did the same thing some time ago, when I wrote about a good friend with a superb record, that "he made such a tired, dispirited impression that one could hardly recognize the great artist we remember from former times. His tone did not sparkle, he had difficulty in breathing, and there was a lack of alertness in interpretation... It left at least one listener reflecting on the decline of a dear friend and once great artist."

AS I CONSIDER it the duty of a music critic to be among other things a guardian of high levels of performance and interpretation, I think we must call a spade a spade if nobody else does. The public at large is, perhaps mercifully very kind, not to say ignorant, and audiences always, repeat always, applaud warmly, often working themselves up to that rhythmic clapping which makes one grind one's teeth but which is probably a glorious sound to the performer.

I still have to hear dissenting voices after a bad or unsatisfying presentation. Either the critical listeners are reluctant to show their disapproval, are afraid to clash with their neighbours in the hall or are simply overawed by a famous name. It is therefore up to the critic to voice disagreement and disapproval, and to give the red light to the artist — if he wants to see it.

Of course such a judgment should take into consideration the long record of the artist and should explain to both sides of the platform why a decisive time has come in his or her career. It is a crucial decision for a critic, and I do not believe anybody will come to such a conclusion with a light heart. The artist in question should search himself very conscientiously. If it is a problem of insufficient practice, then there must be a return to discipline. If it is a question of illness or physical handicap, then the bitter pill must be swallowed, and the artist must step down with dignity, and with reputation intact.



## NOVEMBER 16 — NOVEMBER 22

100

James Coburn  
TV. 22.05

100

[illegible]

Brook Hospital 13.30 Another  
700 Club 14.30 Shape-Up 15.0  
Movie 16.30 Spiderman 17.0

## VOICE OF MUSIC

Jerusalem Symphony Orchestra  
Bertini conducting - Britten

	RADIO	1st
6.03 Programmes for Olim		
7.30 Morning Concert (from Voice of Israel)		
9.30 Encounter - live family and social affairs magazine		
10.30 Programme in Easy Hebrew		
11.00 News in English		
11.30 Education for all		
12.05 Sephardi songs		
13.00 News in English		
13.30 News in French		
15.55 Notes on a New Book		
16.05 Programme for Senior Citizens		

## on a New Book le East Crossroads h Ideas

**2nd**

18.47 Bible Reading  
19.05 Lesson in Halesbury  
19.30 Programmes for Older  
22.05 A Friend from the Stone Planet

6.12 Gymnastics  
6.30 Editorial Review  
6.53 Green Light - drivers' corner  
7.00 This Morning - news magazine  
8.00 Safe Journey  
8.05 The Call - with Rickie Michelski  
9.00 The 11 AM Minutes of the Network - morning magazine  
10.12 Open Line - news and music  
13.00 Midday - news commentary, music  
14.06 Minutes of Interest - with Gbibi Grant  
15.05 Magic Moments - favourite old songs

**Journey  
Comics Magazine**

17.30 **Of Men and Figures**  
18.06 **New Faces in the Knesset**  
18.45 **Today in Sport**  
19.05 **Today - radio newsworld**  
19.30 **The Jewish People**  
20.05 **Folklore Magazine**  
21.15 **Song for the Road**  
22.05 **Stages and Screen**  
23.05 **Night Games**

## ing Sounds

6.10 Morning Sounds  
6.30 University on the Air  
7.07-7.07\*\* - with Alex Anski  
8.05 Morning Newscast  
9.05 Right Now - with Shmuel Nehuchuan  
11.05 Israeli Autumn - with Eli Yisraeli  
13.15 Two Hours  
15.05 Tune Out  
16.05 Four in the Afternoon

## Engineering News-Record Dynamics Magazine

20.05 Foreign Language Hit Parade  
21.00 Mabab - TV Newsworld  
21.30 University on the Air (repeat)  
22.05 Popular songs  
23.05 Miracles happening in our Time  
(repeat)  
00.05 Night Birds - songs, chat

**INTENSIVE-  
TREATERS EVEN  
GRAY HAIR**





## This Week in Israel • The MUSEUMS TEL AVIV

### Beth Hatefutsoth The Nahum Goldmann Museum of the Jewish Diaspora

Visiting hours: Sunday, Monday, Tuesday, Thursday 10 am-5 pm; Wednesday 10 am-4 pm; Friday and Saturday - closed.  
Children under 6 years old are not admitted.  
Organized tours must be prearranged (9 am-1 pm, Sun.-Thurs., 03-425153).  
Photo Archives: Sun.-Thurs. 9.30 am-12.30 pm; Tues. 9.30 am-2.30 pm.  
Permanent Exhibit and Chronosphere: the main aspects of Jewish life in the Diaspora presented through the most advanced graphic and audio-visual techniques.

**EXHIBITIONS**  
1. "To Save a World" American Jewish Joint Distribution Committee (AJDC) 1914-1984  
2. "The Salons of the Calvario Masorah"

**JEWISH CINEMATHEQUE**  
"Rabbi Abraham in the Wild West" Starring: Gene Wilder, Directors: Robert Aldrich, In English with Hebrew subtitles.  
Sunday, November 18 at 8.30 pm.  
Admission Fees: \$3.00 for members of Friends Association; \$5.00. Courtesy of **bank leumi**

**EVENTS**  
1. Celebrations of Hungarian Jewry - a study evening (in Hungarian), in cooperation with the Public Committee of the Heritage of Hungarian Jews and the newspaper "Ha Kibbutz". During the evening there will be a screening of the film "Presence", directed by Yanco. Wednesday, November 19 at 8.30 pm.

2. A meeting with the Jewish singer from Argentina Eltona Alberti, Jewish-Spanish songs. The evening will be in Spanish. Tues. November 20 at 8.30 pm. Admission Fees: \$3.00 for members of Friends Association; \$5.00.  
3. The Challenge of the "Social Zionism" A study evening on the occasion of the publication of the book "Towards Social Zionism, Five Principles" (published by "Midrasa for Social Zionism"). Participants: Prof. Israel Eldad, Zvi Kesse, Yigal Elam, Hanan Porat. Moderator: Yaron London. Wednesday, November 21 at 8.30 pm.

4. The Poetry of Benjamin Pandani A study evening to commemorate the 40th anniversary of his death in Auschwitz. Participants: A.S. Jaffe, Monique Jurin, Prof. Michael Harsgor. Moderators: Yitzhak Arzi. Thursday, November 22 at 8.30 pm.

Beth Hatefutsoth is located on the campus of the Tel Aviv University (Gate 2), Klausner St., Ramat Aviv, Tel. (03) 425153. Buses: 13, 24, 27, 45, 49, 74, 79.

TEL AVIV SERVICES



**NURSING**

**JERUSALEM:**  
P.O.B. 4404, TEL. (02) 636505  
GIVATAYIM:  
P.O.B. 1133 (Tel Aviv), Tel. (03) 737947  
HAIFA:  
P.O.B. 9700, Tel. (04) 332787

MENDEL KOHANSKY is well known to the readers of this paper, having been its theatre critic for 20 years, almost to the day of his death in 1982. He also made important contributions to the reputation of Israeli theatre abroad, with his book on *The Hebrew Theatre* and numerous articles in foreign magazines, handbooks and encyclopedias, and his active participation in international conferences of theatre critics. He left the manuscripts of two books, one of which has now appeared, thanks to the devotion of his wife, Rolly Kohansky.

**The Disreputable Profession: The Actor in Society** (Greenwood Press, Westport; 194 pp.; \$30) is aptly named. It is the story of the triumphs and humiliations of professional actors during the course of western civilization, their struggles and their impact on society.

With the exception of ancient Greece and the last hundred years, society treated the people who gave it so much pleasure in a mean and degrading way, while at the same time exalting and pampering the most successful among them. Contentment and popularity went hand in hand.

Some of the derision directed towards professional actors derived from their way of life, which was always imagined to be (and frequently was) dissolute, immoral and unconventional. In addition, the profession itself, acting imaginary roles, was seen as mendacious and dishonest; actors exposing themselves to public scrutiny (and taking money for it) were considered close to prostitution, if not worse.

On the other hand, in ancient Greece and during other periods of history, they were regarded with awe; their constant reference to another and more significant world, their prominence, and the charm and magic of their trade brought them close to priesthood (and thus made the theatre a dangerous rival to the church); and the sexual attraction of the most famous of them sometimes cancelled out the sexual abuse directed at them.

**GADGETS AND machines** of different kinds have always exerted a fascination on artists. Traditionally the artist is himself a cunning inventor. In the Greek myth Daedalus invents a flying device to save his own life and that of his son, Leonardo invented fantastic war machines for imaginary battles. Modern artists with a technological bent are perhaps more parasitical. They leave the inventing to electronic wizards in California and Japan and are happy to apply themselves to exploiting the machines and gadgets in ways which they consider to be imaginative and creative.

A number of artists interested in the creative and playful use of video, television, radio, tape, recorders, computers and even phones have been showing and discussing their work here, this week in an event called *Artcom Israel 84*. The central figure in the part of the event, which I saw at the Israel Museum, was a practitioner of "the aesthetics of communication," a Frenchman called Fred Forest.

Mr. Forest is mad about electronic gadgets and so are many of us and our children. But there's a difference. Mr. Forest, as he told us in a number of elegantly constructed but impenetrable sentences, believes that the varied media of communication we have at our beck and call can be more than merely useful tools or pleasurable toys. They can become the philosophical playthings of an artist who is clever enough to under-



Mendel Kohansky

## From awe to abuse

Uri Rapp

Much of this has changed in recent generations, but some ambivalence towards the profession still remains. Is acting really work, or just idleness and frivolity? Can actors be relied upon and be taken seriously? Are their morals, even if not much different today from those of others, a danger to the easily seduced? Do actors have a special licence to conduct themselves differently in public? And what are the chances of making a living out of this unreliable kind of work? It is one of the small number of professions in which people are ready to work for nothing or next to nothing, while a lucky few sometimes quite suddenly come into big money.

KOHANSKY'S book deals with these questions, both in a short general introduction and in historical detail. Most books on this subject are either very short and superficial, or heavy going. This book is in the middle: serious thought and adequate documentation go hand in hand with a shortish text and a readable style. It is an instructive and amusing tour through fascinating venues, and should be of interest to laymen and to theatre people who don't have an overview of their trade owing to the

## Media freaks

**THEATRE**  
Zvi Jaggendorf

stand them and pucker enough to exploit them in a surprising, intellectually teasing way.

But any expectations we might have had of an astoundingly surrealistic subversion of the conventional functions of TVs, tape recorders, phones and the rest of the arsenal were disappointed. Mr. Forest's work as a media prankster (on the evidence of two video films of his Parisian activities) is clever in a basic way but neither witty nor subversive. He intends to make us both anxious and painfully aware of the ambiguities of our existence by subjecting us to a barrage of carefully orchestrated and timed images and sounds, some of which are alive and others pre-recorded. We are supposed then to feel less sure about the difference between then and now, here and there, image and presence and so on.

But the film of the Parisian performance seemed to be more of an ego trip for Mr. Forest than anything

increasing specialization.

Another merit of this history is its comprehensiveness. It does not deal with countries and theatre outside the western sphere; but it deals equally well with Europe, Russia, and North America (Germany is somewhat neglected, apart from the 18th century). And the chapter on "The Great Stage Controversy," dealing with Rousseau's vitriolic attack on the acting profession and on the theatre in general, is a welcome addition of information not widely known.

The main shortcomings are its omissions. Though individual actresses are named when they are important enough, the subject of the actress as such is only mentioned in passing. But the important gap comes between chapters 10 and 11 (the last one). In chapter 10, "Knights, Courtesans, Matinee Idols," developments in the 19th century are described in some detail, right up to the end of the century. Chapter 11, "Salaries and Sex Symbols," jumps right into the present, and deals with monetary matters (in a very interesting way), and with one or two questions of sex and nudity on the stage and screen, again in the present. The whole 20th century in the history of the "actor in society" is missing.

He probably would have written it had he lived to see the book published.

AS A HOMAGE to Mendel Kohansky, on the occasion of the publication of the book, there was a gathering for people interested in the theatre and in cultural life at the home of the U.S. ambassador. A discussion on "Actors in Society" was organized by Judy Gottlieb and included Dr. David Sinder, Orna Porat, Oded Kotler, Prof. Avner Siv, Dr. David Alexander, and this writer. The event was marked by great good humour, an interesting and lively discussion, and an unexpectedly wholesome rapport between practical theatre people and theoreticians. It was a very appropriate tribute to the memory of a much missed colleague.

else. First of all he had done a lot of organization, hooking up radio lines and preparing film. As a result of this there were a lot of screens with his face on them and his voice was everywhere. The effect was that of an electronic apotheosis of Fred the media artist. This kind of event is supposed to make us more aware, through teasing and confusion, of the hypnotic power of electronic images and sounds. Perhaps some modern Tarzan just out of the jungle would indeed react with amazement but for those of us on a full electronic diet anyway Mr. Forest's media happening lacks extravagance.

Other less ideologically purposeful video tapes that I saw were more inventive though in a way that followers of TV pop programmes would recognize. In such a film there is typically no story. Its aesthetic is one of disjunction. Sound and image work against each other. There is an anti-linear, surrealist use of graphics and dimensions. The text is made up of fragments. Colour is aggressive and wild. The whole thing tends to be quite short. It is essentially a fragment made up of fragments and we are not expected to watch with total concentration.

I am told that in the most advanced New York disco they have large stocks of such tapes which they play to create mood. They are like a nervous Muzak, a disconnected visual stream of consciousness, a jumpy flickering background to our estrangement.

IT MAY WELL be true that there is no such thing as Israeli cuisine, but there certainly is something we can call Israeli atmosphere. I saw it this week at The Red House, in Motza, just outside Jerusalem.

The establishment - I hesitate to call it a restaurant - is located in a derelict brick factory. To reach it, drivers from Jerusalem must turn left (at considerable peril) into Lower Motza and then take another sharp left to follow a road which runs parallel to the highway.

The building, perched on the hillside, has been decorated with impeccable taste, rough beams alternating with pale brick.

As it happens, there was a show the evening we chose to visit; and though I am not a connoisseur of pop music, I certainly recognized the name of Ariel Silber. Unfortunately, this added attraction also had an added price, in the form of a \$3.00 entrance fee per person, which did not include any food or drink.

BE THAT as it may, we forked out

our money and chose a table in the large hall, making sure we were not too close to the massive loudspeakers, only to find ourselves feeling quite old in a sea of youthful faces. Most of those present appeared to be young wage-earners, who had no doubt enjoyed a filling and nourishing meal cooked by their mothers before going out for the evening.

Having had nothing of the sort ourselves, we sat down to peruse a limited, but not unreasonable, menu. In a wholly charming and unselfconscious way, our waitress sat down at the table with us to take the order.

Her cheerfulness continued when I asked what red wines were available.

"Look," she said, "I can't pronounce them, but tell me what wine you want and I'll tell you if we have it." When I mentioned Cabernet Sauvignon her eyes lit up. That's the one," she said, and promptly brought a bottle, uncorked a very fine Ashkelon wine of that strain and

## The real thing

**MATTERS OF TASTE**  
Haim Shapiro

plunked it down on the table with no more ado.

I might say here that though The Red House seems made for beer drinkers, and there were a number of giant steins in evidence, the temperature, which was lower than comfortable, made us decide to drink wine.

THE WINE also went very nicely with our meal, which opened with the platter of the house, a large plate on which were arranged two Kurdish koubas, four Moroccan cigars, and a

selection of salads.

The cigars had the crisp, delicate covering and sharp but tasty filling that distinguishes the freshly-made product from that sold in supermarkets. The koubas had their own unique filling, which included raisins.

The salads, too, were excellent, including hummus, two types of eggplant salad, and a very smooth and subtle Turkish salad that my companion insisted must have been made with sweet, mild onions.

For a main course, I tried the pieces of fillet steak, which were tender, delicious and not overcooked, although I had not been asked how I wanted them done. The very fresh vegetable salad served alongside had not been dressed, but the chips were freshly made from fresh potatoes, and really crisp and good.

My companion tried the shishlik, which was good in parts. Some of the meat was very tender, other bits far less so. But one could have no complaints at all about the taste.

THERE WERE NO sweet courses other than ice cream, and though our waitress assured us that it was very good, I bought ice cream, we decided to forgo the pleasure and made do with coffee. The choice in this most Israeli of all places was between (you guessed it) nes or baze either instant coffee or Turkish coffee made as if it were instant coffee. We chose the latter, it wasn't half bad.

The bill for our dinner came to \$14.740, quite a reasonable sum. But the entrance fee brought it up to \$17.40, which already puts it in the rather expensive class. My advice, unless you are an avid pop fan, is to try the place on a night when there is no show.

I also heartily recommend The Red House as a place to take tourists who want to see a bit of the real Israel, and not just imitation French or Italian restaurants at inflated prices. They might even like the entertainment, as we did, even though it was not something we might have chosen for ourselves.

## This Week in Israel • The Leading Tourist Guide • This Week in

RESTAURANTS TEL AVIV RESTAURANTS OLD JAFFA ENTERTAINMENT

Wednesday Nights at 7.30 P.M.

**Sheraton serves you the**

**WORLD**

For Only 9,486 IS!

**International Buffet**

A fabulous feast of national specialties in our KumKum Restaurant. Familiar favorites. Delicious discovery. Featuring 3 different cuisines every week.

**Note our Culinary Calendar in your diary:**

November 21 Israel Balkans Spain  
November 28 Russia Brazil Philippines  
December 5 Tunisia Austria Vietnam

**more to come**

For reservations call 03-266222 ext. 1525

**Tel Aviv Sheraton Hotel**  
The Hospitality People of 1979  
115 Hayarkon Street, Tel Aviv

**MANDARIN**

CHINESE RESTAURANT

ALL YOU CAN EAT FOR \$8.50

Sun. - Fri. Business lunch for \$8.00  
Every Saturday - Brunch  
ALL YOU CAN EAT for \$8.50  
Children \$5.00

14 KIKAR KEDUMIM, OLD JAFFA  
TEL. (03) 829460  
Open every day noon - 3 pm,  
7 pm - midnight

**RESTAURANT**

**DINNER DANCE**

with the Pitz Band

Mon., Thurs., Fri., Sat. nights at 9.30 pm

**FASHION SHOW**  
every Friday at 3 pm

**MORNING CONCERT**  
Classical and Jazz  
every Sat. at 11 am

**BUSINESS LUNCH**  
\$8 including salad bar

**PRIVATE PARTIES**  
81 Hayarkon St., Tel. 03-657021

**MANDY'S**

**THE CHINESE RESTAURANT**  
317 Hayarkon St.  
Tel Aviv  
(03) 443216, 458-785, 451282

Open:  
lunch, dinner,  
business  
lunch  
menu: \$12

**SINGING BAMBOO**

**Le Beausjolais**

French Restaurant  
Business Lunch \$10  
Classical French Cuisine  
Chef Philipe (Cordon Rouge)  
For reservations call at 11 am  
Tel. (03) 461041 or 449122  
58 Yeminusha St., Tel Aviv

**the 17 KOSHER**

Choice Jewish Cuisine  
Live music - violin and piano  
Open noon-4 pm, 7 pm-2 pm  
Bring ad for 15% discount  
117 Herzl St., Tel Aviv  
Tel. (03) 639451

**Banana**

Natural Food Restaurant  
"Cooked Delicacies"  
"Sunda" Take-away too  
Reasonable prices  
884 Dismantling Street  
Tel. (03) 487481  
Open midday to midnight, except Friday

**TEL AVIV**

**EVENTS**

**Z.O.A. HOUSE DRAMA CIRCLE presents**

**"THE VOICE OF THE TURTLE"**  
an animated playreading (American comedy)  
by John Van Drunen. Director: Stella Rubin  
Monday, November 19, 1984 at 8.30 pm  
Z.O.A. House, 1 Daniel Frish St., Tel. (03) 2694374

**milk bar**

In the heart of Old Jaffa

\*Delicious salads \*Cheese plates  
\*Dairy dishes \*French onion soup  
\*Fresh fish with special sauces

Open 9 am-1 am  
15 Kikar Kedumim, Tel. 03-424608

**THE ISRAEL EXPERIENCE**

...Everyone's Raved About

THE NEW YORK EXPERIENCE  
THE LONDON EXPERIENCE  
THE CHICAGO EXPERIENCE  
THE SINGAPORE EXPERIENCE

and now  
**THE ISRAEL EXPERIENCE**

The newest multi media Show of all! In English.  
"A Moving and Touching Experience - don't miss it!"  
Open 7 Days a Week

Showtimes: 9 am; 12, 2, 5, 6, 8 and 9 pm  
Adults: \$5.00; Children Under 12: \$3.00  
Tickets available at reception desk of Tel Aviv Hotels

**THE ISRAEL EXPERIENCE**

Now Playing at the

4 Pasteur Street at entrance to Old Jaffa



WHEN YOU SEE Les Ballets Jazz de Montreal, you know how appropriate the name is. In the Mann Auditorium (November 10) the company had the defined movement of classical training and the articulated syncopations essential to the best jazz.

In choreography, the quality was not so consistently remarkable. It was curious how often it looked romantic, or seemed to be just modern dance with a throw.

Most interesting was Buzz Miller's *Jazz 1962-Jazz 1983* (music Duke Ellington). Three men showed the attractive, telling ways of real jazz with a real beat. Then, after a brief blackout, the company moved into the violence of later times, the virility of the men expressed mostly in rough-handling the women - who kept coming up for more.

Was this a continuation of the Miller piece, or a swing into Ulysses Dove's *Bad Blood*? The music was detectably Laurie Anderson and the style was different. The programme was confusing on this.

Vicente Nebrada's *Tropiques* (music: Morton Gould) had lively passages, especially in the Tango, which was quite unlike the usual versions, and also in the Conga, where the men each had one heavily-filled sleeve and the backcloth was illuminated with palm-tree images.

Of two works by Canadians, Charles Mathieu Brunelle's *Sometimes Yellow* (music: Chick Corea)

## Beat me, daddy...

DANCE / Dora Sowden

made a happy beginning, the dancers sharing their pleasure with one another and the audience; but the choreographic design was seldom more than pleasant.

*Geminal* by Iro Tombeck (music: Vincent D'Onofrio) aimed at sterner stuff, but retained more noteworthy for the dancing than the dance.

Nevertheless, there was much to enjoy in the beautifully honed stretches, the flicking feet, the unerring bounce and timing of the dancers, for which all must receive praise.

The company is as cosmopolitan as most nowadays, including, besides Canadians, some Americans and one each from Japan, the Philippines, Holland and Zaire among the 11 dancers who came here. They go on for a six-week tour in France.

EVEN IF Robert North's *Death and the Maiden*, premiered by the Bat-Sheva Company, had not been so stirring, the Schubert music would have carried it to a high point of appeal. Yet North also achieved his own effect. Motion arose as if from the immortal sound. The dancers

seemed impelled by it.

Both at the Gerard Behar Centre in Jerusalem (November 1) and at the Habimah Theatre in Tel Aviv (November 5) the company gave outstandingly moving performances.

Schubert's string quartet takes its title from the theme of the song he set to the words of Matthias Claudius, who mused on the call of life and the immutability of its end. The composer captured magic in both song and quartet. The choreographer put his own magic into movement.

Slight as the "story" was - the efforts of a young life to escape untimely death - there was no mistaking the man in black (David Dvir) and the maiden in black (Shelley Sheer). This Death was no monster but a master, firm and inexorable. The Maiden's struggles were dramatically and emotionally vivid, especially in her wild leaps, her flailing legs, as he caught and held her.

The choreographic detail, whether for these two or the company, was eloquent: the heel steps, for instance, the flow of life around the doomed girl, the comfort a

mother-figure (Shula Botney) could not bring the final resignation. All was dance, in clear imagery and with kinetic emphasis.

IN JERUSALEM, Alice Dor-Cohen's *The First Day of the Rest of My Life* raised questions for me. There were moments when I felt more like a witness than a witness. This exuberant piece, aided and abetted by the noises assembled by Malcolm Singer, could be called erotic or carnal, according to one's tolerance.

Ever since *Lady Chatterley's Lover* came out of the closet (the book, not the character), sexual "experience" has become literal on page, stage, screen and canvas. In an age when four-letter words are daily parlance, release from the constraints of what used to be called taste is common.

Yet surely "anything goes" is a thesis still requiring to be made artistically convincing? Was the brash suggestiveness only in my (older) mind? In Tel Aviv, I gave the work the benefit of my doubt.

Yet questions remained: Why were the men in drag - such sloppy drag? Was it really necessary for two men to cling together, one back against the other's front? Were the frenzied contacts of men and women intended to shock or amuse?

When a male figure crept out from under the rear of a female skirt and a female figure from a male skirt, I recalled Poulenc's *Les Mamelles de*

*Tiresias*, in which a man bore the children. The whole Paris audience rose and roared its disapproval and the curtain had to come down.

That was in 1947, and I assume it doesn't happen now. Certainly the audiences showed no adverse reactions to *The First Day* etc. in either theatre. Yet those groans and those moves would have better suited a scene in bedlam. Was that the intention under the unwieldy title?

The repeat of Daniel Ezralow's *Dogfish* was a tonic. Here was "unisex" costume too, but charming and the merrymaking was hale - first with the aid of "multimedia" and then in sheer, vigorous dance.

ALSO IN THE programme in Tel Aviv was Siki Kol's *Allegro Barbaro* (music: Bela Bartok), a consummately clever duet danced with touches of burlesque (never overdone) by Shelley Sheer and Haim Ohn. In three episodes, they showed varying aspects of their relationship - sexy, strident and smart: first the male dominance; then the female; and finally they were like sparring partners taking to chairs from time to time for a break from the "ring." Even towels (red) were on hand.

Sheer deserves an extra bouquet for the splendid contrast she offered in this teasing, sexual characterisation, as against the purity and loveliness of the Maiden. But then, the company as a whole also gave exceptional performances.

## Setting the trap

THERE WAS plenty of excitement at the Second Epson International Bridge Tournament in Tokyo. East-West came up with sterling defence at two tables, on the following deal:

Deal 1:  
Vul: None

North	East
♥ 7 5 2	♥ 9 8
♦ K Q 5	♦ 6
♣ K Q 7 5	♣ A 8 6 4
♠ K 9	♠ J 10 8 6 2

South (D):  
♥ A J 10 9 7 2  
♦ J 7 5 4  
♣ A 7 5 4  
♠ K 3

THE CONTRACT was four hearts at both tables, reached after South opened one heart and West overcalled it in spades. The singleton club was the opening lead each time.

South counted only three losers at most, two spades and a diamond. But this was not to be.

At one table the declarer won, in order, the club ace and two high trumps, delaying a third heart in order to keep control of trumps in both hands. At the third trick, he led a low diamond toward the singleton jack. East won with the ace while East discouraged with the deuce. (It would have proven a mistake to duck since declarer could subsequently pin West's ten and establish the suit.) The play would go club king, diamond king ruffed, club ruff and diamond queen.

### BRIDGE

George Levinrew

East decided that it would be preferable to work on spades rather than to first lead a club for his partner to ruff. He played the spade nine. South played the king and West the ace.

The problem now for the defence was to get East to win a trick so that he might lead a club. West hoped that his partner had the spade eight, so he made the unusual play of underleading the queen-jack-ten. East won and made the killer lead of a club, beating the contract. This was a beautiful way of catching declarer in a trap.

At the second table the play was not the same, but East-West also defeated the contract by proper timing. After winning the opening club lead with the ace, declarer pulled all three outstanding trump. Then, too late, he led a diamond which East ducked.

This was the trap. Declarer had now only one entry to dummy, the club king. He could not establish diamonds and had to lose two clubs, being set one trick. In each situation, East made the correct diamond play. If he had reversed his diamond play, the contract would have been made.

IN A PAIRS tournament, the contract at two tables was four spades with East-West passing throughout. Each time West led the diamond

West	East
♥ A Q 2	♥ 5
♦ 10 8 3 2	♦ A 9 7 4
♣ K 3	♣ 10 9 6 5 2
♠ J 8 6 5	♠ Q 10 3

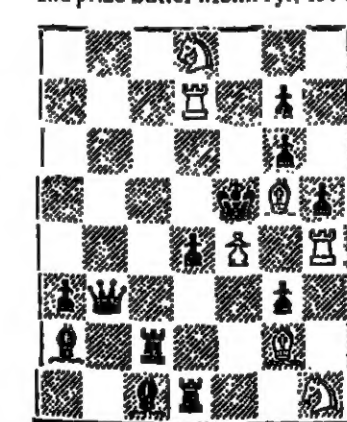
eight and West counted as losers two spades and one heart.

One declarer did not consider West's opening lead as presenting a possible danger. The play went as follows: The first trick was won in dummy and the spade nine lost to the queen. Another diamond followed and South won.

A spade was played which West won. On this trick East signalled with the heart nine. He then won with the heart ace and West won with a diamond ruff. Declarer trapped himself by counting inadequately.

At the second table, declarer read the opening lead as either a singleton or the top of a doubleton. He saw the danger of a diamond ruff. His greatest danger was if East had the heart ace. So he played a high heart to knock out the ace. A diamond was returned, South winning. A spade forced West, and East could no longer win a trick to enable his partner to ruff a diamond.

Problem No.3199  
Dr. RAFFI RUPPIN, Israel  
2nd prize Sutter Mem. Ty., 1974



White mates in three (8-12) SOLUTIONS. Problem No.3197 (Hirschenson). Setplay: 1.- Kd5. 2.(4, c4, Qe6); 3.- d6c7 d5! 1.Ka3? cxd5! Solution: 1.Oh5-2.f4x: 1.- Kd5 2.c4x. Reciprocal changes of threats and mates in a cyclic fashion.

THE 26th OLYMPIAD The 26th Olympiad will take place in Thessaloniki, Greece, from November 18 to December 5. Israel will be represented by the following team: Board I - International Grandmaster Yehuda Gruenfeld; Board II - International Master Alon Grinfeld; Board III - International Master Lev Gutman; Board IV - International Master Natan Birnboim; Board V - International Master Ya'acov Murey; Board VI - FIDE Master Elisha Shvidler. Non-playing captain - Yedael Stepan.

This is the 19th time that Israel is taking part in the Hamilton-Russell Cup for men's teams. The results of the previous 18 appearances were as follows: Warsaw 1935 - 15th place among 20 nations; Buenos-Aires 1939 - 9th/28; Helsinki 1952 - 11/25; Amsterdam 1954 - 7/26; Moscow 1956 - 12/34; Munich 1958 - 17/36;

### CHESS

Eliahu Shahaf

Leipzig 1960 - 14/40; Varna 1962 - 15/37; Tel Aviv 1964 - 13/45/50; Havana 1966 - 18/19/52; Lugano 1968 - 18/53; Ziegen 1970 - 13/60; Skopje 1972 - 18/62; Nice 1974 - 17/73; Haifa 1976 - 6/48; Buenos Aires 1978 - 5/66; Malta 1980 - 8/82; Lucerne 1982 - 13/94.

Any placing among the first 10 can be considered a good achievement for our team. Israel will not participate in the women's event this year.

U.S. CHAMPIONSHIP 1984 VETERAN Grandmaster Lev Alburt stunned the chess world with an amazingly smooth victory in the 1984 U.S. Championship. Although the 39-year-old GM is an experienced campaigner with several notable successes to his name, his extremely poor form in recent years made him a definite outsider in the strongest U.S. Championship ever.

The full results were as follows: L. Alburt 12½ out of 17; N. de Firmian 11; J. Fedorowicz, Y. Seirawan, J. Tarjan, M. Dlugy 10½; L. Kavalek, L. Christiansen 9½; B. Kogan, R. Henley, R. Dzindzichashvili, J. Benjamin 9; R. Byrne 8½; W. Browne 7½; D. Gurevich 6½; J. Peters 6; S. Kudrin 3½; K. Shirazi ½.

Alburt and de Firmian will be two of the U.S. representatives in the Interzonal tournament. The third player will be determined in a playoff among three of the four players tied for third. Y. Seirawan has received a special dispensation from FIDE, qualifying him along with the three zonal winners.

Five-time U.S. Champion Diane Saveriede became six-time by dominating the 1984 U.S. Women's Championship. Three-time Champion Rachel Croto finished second

with 7½ - 3½, ½ a point behind Saveriede. The two veterans thus secure the two American spots in the upcoming Women's Interzonal.

R. BYRNE L. ALBURT  
1.c4 Nf6 2.c5 Nd5 3.d4 d6 4.c4 Nf6 5.f4 d5 6.f5 Nc6 7.Be3 Bf5 8.Nc3 e6 9.Nf3 Bg4 10.Be2 Bf3 11.g3 Qh4 12.Bf2 Qf4 13.e5 Nf7 14.Qc1 Qc1 15.Rc1 0-0-0 16.Ne4 Ndb8 17.Ng5 Rd7 18.Bb5 h6 19.Ne4 g5 20.0-0 Bg7 21.f4 h5 22.Rc4 Bh6 23.Be3 a6 24.Bd4 Rd-d8 25.b4 Na7 26.Bb3 Nbc6 27.a4 Kd8 28.Kg2 Ne7 29.Kf3 Nd5 30.Bd2 b5 31.c6 Nf6 32.Rc2 Rd4 33.Ne5 Ka8 34.Kc3 Rhd8 35.a5 Nb5 36.ab6 c6 37.Ne6 fe6 38.Be6 g5 39.Be1 g4 40.Kf3 Rd3 41.Kg2 f5 42.Kg3 Bg7 43.Kd4 Be5 44.Kh5 Ka7 45.Be4 R3d7 46.Bb5 Rg7 47.Bd2 Rb8 48.Bb6 Bf4 49.Rc6 Rf5 50.Kh4. White resigns.

N. de FIRMIAN L. ALBURT  
1.c4 g6 2.d4 Bg7 3.Nc3 c6 4.Be4 d6 5.Nf3 b5 6.Bb3 a5 7.a4 b4 8.Ne2 Nf6 9.e5 Nd5 10.Nf4 Nf4 11.Bf4 d5 12.0-0 Bg4 13.h3 Bf3 14.Qf3 0-0 15.e3 Be3 16.c3 e6 17.Rab1 Nd7 18.Bc1 Qe7 19.c4 Rb8 20.e5 c5 21.Bd2 Bf8 22.Rfcl Nf6 23.Qd3 Qd7 24.Ra1 Ra7 25.b4 Nc8 26.h5 Ne7 27.Ba1 Nc6 28.Be2 Rc8 29.Qe3 Nb4 30.Bb5 Qd8 31.Rc8 Qc8 32.Re1 Re7 33.Rd1 Nc2 34.Qf4 Bb4 35.g3 Qd8 36.hg6 hg6 37.Qg4 Kf7 38.Bg5 Be7 39.Bb6 Nf4 40.Kg2 Qc8 41.Qh3 Kg8 42.Be2 Bd8 43.Bg4 Rc6 44.Rcl Nd3. Black resigns.

ART OF ATTACK  
White - Kg1; Qc3; Rc1; Re1; Ba2; Bg5; Nc3; Pa4, b2, e4, f2, g2, h3. (13)  
Black - Kg8; Qd7; Rd8; Rf8; Bb7; Ne7; Ne8; Pa5, c6, d6, f7, g7, h7. (13)  
1.e5! d6 (1.- d5 2.Qc5!) 2.Red1 Nd6 (2.- Qc7 3.Rd8 Qd8 4.Qe5) 3.Qe5 Ng6 4.Qg3. Black resigns. (K. Larsen - Danellus, correspondence game, 1980/83.)

## This Week in Israel The Leading Tourist Guide This Week

SHOPPING TEL AVIV SERVICES TEL AVIV CAR RENTALS

**KADIMOR**  
Leading manufacturer and exporter of high fashion top quality

**SHEARLING & LEATHER WEAR**

**20%** Special tourist reductions on factory prices  
Also offers: Sleepless sheepskin vests and slippers also for children, at bargain prices  
KADIMA (10 minutes from Netanya) Bus No. 47, Tel. 053-99207

**בית ראובן**  
RUBIN MUSEUM FOUNDATION  
A special exhibition in honor of Tel Aviv's 75th anniversary  
Open Sun, Mon, Wed, Thurs: 10 am - 5 pm; Tues: 10 am - 7 pm; Fri: 10 am - 1 pm; Sat: 10 am - 1 pm  
14 Zalka St., Tel Aviv, (052) 688061

**ZENTNER**  
The largest wholesaler and retailer in Israel for handbags, briefcases, suitcases and other leather goods.  
Manufacture, import, marketing, repairs, importer of Samsonite, attache cases and suitcases.  
4 Pinckas St., Tel. (03) 267891, 267736

**Vered Medical Services Ltd.**  
Private nursing service at home & at hospital  
Medical escort service in Israel and abroad  
New - private ambulance service  
24-hour service.  
6 Daniel Frisch St. Tel Aviv 64731 Tel. (03) 256686

**IES**  
Israel Embroidering Services. Embroidering and shipment of remains abroad. Import of foreign residents in Israel. Private ambulance services. Funeral directors.  
15 Ben Yehuda St., Tel Aviv Tel. (03) 555982 Tel. (03) 997181

Word processing & secretarial services 7 days a week - 24 hrs. a day  
Call day: (03) 448111  
Palace Hl., 277 Hayarkon St., Night: (052) 64666, (03) 998156  
**mach/hov**  
technical writing, word processing courses, translations.

**KA'AMAT**  
PIONEER WOMEN  
Tourist Department  
Morning Tours  
Call for reservations:  
Tel Aviv: Histadrut Headquarters 93, Arlosoroff Street Tel. (03) 266096, 431841  
Jerusalem: 17, Straus Street Tel. (02) 244878  
Haifa: Tel. (04) 641781 ext. 241  
See the inspiring work of Pioneer Women in Social Service institutions throughout Israel

**EMERGENCY Denture Repairs**  
Tel. 03-621069  
MAGDA  
Dental Laboratory  
66 Allenby St., Tel Aviv

**Dizengoff Square Hotel**  
A lovely 3-star hotel in the heart of Tel Aviv. Full amenities and facilities in each room. Special offer: B.B. single rm. \$14; double rm. \$24.  
Dizengoff St., 2 Zamenhoff St. Tel. (03) 298181/5

**Albert Zarco**  
Albert Zarco is your personal advisor on all aspects of real estate and investment properties in Israel.  
If you are interested in investing in a house, apartment or villa or if you prefer to invest in land, phone Albert Zarco: 03-484370 or drop by 42 Sokolov Street in Ramat Hasharon. He speaks your language - English, Spanish, Italian or French.

**At Budget you're #1**  
For years car rental companies have been shouting about who's number one. Budget believes, in any service business there is only one number one: you, the customer. Budget knows who counts. And that's the difference you'll like. Budget - The fastest growing car rental company in the world.  
For reservations call:  
Reservation Centre & Head Office:  
Tel Aviv: 74 Petach Tikva Road, Tel. (03) 398126  
84 Hayarkon St. Tel. (03) 243807, 221094  
Ben Gurion Airport: (03) 871804-5, 872322, 24-hr. service  
Netanya: 2 Old Machine St., Tel. (052) 30818  
Jerusalem: 14 King David St., Tel. (02) 580851, 2-3  
Haifa: 146 Zalfa Rd., Tel. (04) 824474, 838896  
Beer Sheva: 1 Heitman St., Tel. (057) 76851  
Elitzur Eilat Hotel, Eilat, Tel. (069) 78130  
Office hrs: Sun.-Thurs. 8 am-7 pm; Fri. 8 am-2 pm; Sat. closed

**Budget rent a car**

**RENT A CAR**  
EUROTOUR  
Only new models  
\$6 PER DAY  
\$22 PER DAY UNLIMITED MILEAGE  
\$60 PER DAY UNLIMITED MILEAGE  
\*Eurotour provides free transportation from your hotel to its office and back. \*Possible to return car at the airport.  
EUROTOUR  
134 Hayarkon St., Tel Aviv Tel. (03) 226623, 226150  
36 Keren Hayozed St., Jerusalem Tel. (02) 681740

**NETANYA SHOPPING**  
VILLAGE STORE  
Open all day every day  
\*Original paintings  
\*Toys  
\*Souvenirs & books  
\*Hot Lavan cold cuts at manufacturers' prices  
V.A.T. refund for tourists  
Bet Herut  
Tel Aviv-Haifa Highway 8 kms. north of Netanya Tel. (053) 93137

## This Week in Israel: TEL AVIV TOURS SERVICES

**E G Y P T**  
As Holiday Special we keep the prices  
\$40 - Cairo and back every day.  
\$99 - 4 days/3 nights. Tour in Cairo.  
\$175 - 4 days/3 nights. Half board. Tours in Cairo.  
\$430 - 8 days/7 nights. Half board basis. Tours to Cairo, Aswan and Luxor.  
We arrange the Egyptian Visa for you.  
**Galilee Tours**  
Tel Aviv - Tel. 03-230651, 225817, 221372, 220819.  
Jerusalem - Tel. 02-246858. Tiberias - Tel. 067-20130/550, 22660

**WELCOME**  
To a most enjoyable stay in Israel.  
While staying in Israel use your MasterCard  
**SHALOM**  
EUROCARD ISRAEL LTD. EUROCARD

**EILAT SERVICES**  
**TOWER APARTMENTS EILAT**  
\$10 per person in a double room!  
You'll enjoy your holidays at a bargain price  
We have 48 studios and apartments with 2-5 beds.  
Our prices include room cleaning and daily towel changes. All studios and apartments are fully furnished with: air conditioning, refrigerator, gas, kitchen utensils and telephones in the rooms.  
The apartments that give you the pleasure of feeling at home with the advantage of hotel service  
TZOFIT ELITE CENTER (Mar Center), 88 104 Eilat P.O.B. 2007, Tel. (059) 75158

**HAIFA RESTAURANTS**  
The Most Famous Chinese Restaurants in Haifa  
**PAGODA GHIN LUNG**  
OPEN FOR LUNCH & DINNER. AIR-CONDITIONED  
1 Bat Galim Ave. Bat Galim, Haifa Tel. 04-524686  
126 Hanassi Ave. Central Carmel, Haifa Tel. 04-87308



## WHAT'S ON

Notices in this feature are charged at IS2415 per line including VAT. Insertion every day of the month costs IS48,300 per line including VAT, per month.

### Jerusalem

#### CONDUCTED TOURS

**Tourists and Visitors.** Come and see the General Israel Orphan Home for Girls, Jerusalem, and its multi-faceted activities and impressive modern building. Free guided tour, week-days between 9-12. Bus No. 14, 24 or 5, Kiryat Moshe, Tel. 523291.

**HADASSAH** - Guided tour of all installations. Hourly tours at Kiryat Hadassah and Hadassah Mt. Scopus. \* Information, reservations: 02-46333, 02-46271.

#### HEBREW UNIVERSITY

1. Tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus, Buses 9 and 28.  
2. Mount Scopus tours 11 a.m. from the Brookman Reception Centre, Sherman Building, Buses 9 and 28 to last stop. Further details: Tel. 02-582819.

**AMIT WOMEN** (formerly American Mizrahi Women). Free Morning Tours - 8 Alkali Street, Jerusalem, Tel. 02-609222.

**Emmash-World Rel. Zionist Women**, 26 Ben Maimon. To visit our projects call: 02-622488.

066201, 87817, 81123, 03-44151 morning; 051-36359; 01-29401

### Tel Aviv

**CONDUCTED TOURS**  
**AMIT WOMEN** (formerly American Mizrahi Women). Free Morning Tours - Tel Aviv, Tel. 220187, 241106.  
**WIZO** To visit our projects call Tel Aviv, 232039; Jerusalem, 220180, Haifa, 89531.  
**PIONEER WOMEN** - NAYAMAT, Morning tours, call reservations: Tel Aviv, 256496.

### Haifa

The Reuben and Edith Hecht Museum at Haifa University is open daily except Fridays from 10 a.m. to 1 p.m. and on Tuesday afternoon from 4-6 p.m.

What's On in Haifa, dial 04-60840.

**Other Centres**  
**VIRP - THE WEIZMANN HOUSE, REHOVOT.** The Weizmann House is open Sunday-Thursday, 10 a.m.-3 p.m.; closed on Friday, Saturday and holidays. For group tours please book in advance by calling: 08-483230 or 48328.



Ha'emtsaim invite you to hear  
**HAIM SHAPIRO**

(Food Editor of the Jerusalem Post)

"RECOLLECTIONS OF A FOOD CRITIC"

PLACE: Z.O.A. House, 1 Daniel Frisch St., Tel Aviv

DATE: Monday, November 19, 1984

TIME: 8.30 p.m.

Admission: IS 800.-

#### SENIOR CHAPTER -

Monthly Meeting on Tuesday, November 27, 1984 at 3.30 p.m.

Boit Hamlin, 30 Weizmann St., Tel Aviv.

**SINGLES AND YOUNG ADULTS -**

Call office for programme details 03-656124/5

01620 30 121



**MOTOBECANE**

188 Ibn Gabirol St., Tel Aviv, Tel. 451230

**SUPER SPECIAL WINTER SALE**

**SALE - 10 Speed Sports Bicycles**

(men's or women's)

Including: 2 full mud guards, front and rear lights, dynamo, alloy rims, Michelin tyres, rear carrier, pump, kick stand, bell and lock.  
Regular price: IS 123,845

Sale price **IS 97,495** Limited Quantity

## ART GUIDE

Notices in this feature are charged at IS2415 per line including VAT. Insertion every Friday costs IS7245 per line, including VAT.

### Jerusalem

#### MUSEUMS

**Israel Museum.** Exhibitions: Meet the Israeli Artist - Moti Mizrahi and Miri Nohai; Armand Hammer Collection, five centuries of masterpieces; Zvi Ben-Haim, sculptures and assemblages; Moshe Kaprielian, paintings, works on paper; David Tarkenton, Poet of Israel; Scapes, Permanent Collection of Judaica, Art and Archaeology; Photography for children (Daley Center near Rockefeller Museum).

**Rockefeller Museum.** The Oldest Site of the River - Ancient Egyptian funerary objects.

**Ticho House.** Works by Anna Ticho, hanukkah, library, garden cafe.

**Old Yishuv Center Museum.** Life of the Jewish community in the Old City, mid-19th century.

**World War II, 6-16 Tel-Aviv, Jewish Quarter Old City.** Sun-Thurs, 9 a.m.-1 p.m.

**Sir Isaac and Lady Edith Wolfson Museum at Helich Shalom.** Permanent Exhibition of Judaica. Rotunda Room: History of Jewish People. Exhibition of works in Judaica by the gold and silversmithing Dept. of Bezalel Academy and Modern Parochet by Alexandra Zaid, Judith Green, Hanna Argand, Yael Berger and works by Yoram Karoni, Hava Botwin, Koppel Orenstein, Hanna and Shlomo Rosen and Rachel Schumacher.

#### Galleries

**Yakov Greenvald Gallery.** Jewish ceremonial objects in silver for commemorations of modern art. Sun-Thurs, 10 a.m.-5 p.m. Fri. 11 a.m.-1 p.m. **Hutetz Hayotzer, opp. Jaffa Gate.** Tel. 02-282077. Paintings by Hava Gilon. Opening Exhibition: Sat. Nov. 17 at 8 p.m. **Alon Gallery, 51 Haginim St. Hours:** 10 a.m.-1 p.m., 5-9 p.m. Tue-Fri. 10 a.m.-1 p.m. Tel. 665662.

### Tel Aviv

#### MUSEUMS

**Tel Aviv Museum.** Opening Exhibitions: Design for the Shched Palace (1911-12 at 8 p.m.) Continuing Exhibitions: Zariyky, A Retrospective Art of Sardinia, The Zone: Photographs by Leszly Bittel. Selection from Museum collections of classical, 20th century and Israeli art. Helena Rubinstein Pavilion, 19th-century factories, fireworks 1979-81, machine-like assemblages. Museum Hours: Sun-Thurs, 10-2, 5-9, Fri. closed, Sat. 11-2, 7-10, Helena Rubinstein Pavilion: Sun-Thurs, 10-1, 5-7, Sat. 11-2.

#### Other Centres

**Haaruz.** Wilfrid Israel Museum, Gedalia Ben Zvi: Sculpture and Painting, 3.11.84 - 8.12.84. Visiting Hours: Sat. 10 a.m.-12.30 p.m.; 3-6.30 p.m. During the week after coordination by telephone, 04-999311.

If kangaroos could fly, you wouldn't need us.



Hop aboard.

For the best deals, to Australia call "Aussie" Ron Finkel at 03-209702/209777

OPHIR TOURS LTD.



**PLEASURE VACATIONS**

**SPECIAL OFFER!**

8-Day Diving Safari on the Red Sea (Eilat - Sharm-el-Sheikh) also:

\* Water skiing

\* Wind surfing

\* Deep sea fishing

\* Excellent food

Departures: Dec. 4 and 20

Information and reservations: P.O.B. 420, Herzliya Bet 46130, Tel. 083-89482, 83188.

AD348-01-721



**ISRAEL THEATRES**

**Hahma**

The National Theatre

Tomorrow, Saturday, Nov. 17

**BRIGHTON BEACH MEMOIRS**

6.00, 9.30

**WAR AT HOME - 8.30**

**The Cameri Theatre**

of Tel Aviv

Tomorrow, Saturday, Nov. 17

**LIES**

8.30

01620 30 121



**Ron TAX-FREE SERVICE**

**FOR NEW OLIM**

Special discount for cash payment

Authorized agents for

Ancor, Tadiran, G.E.,

Amara, personal import,

also cars.

Open Sunday till Thursday,

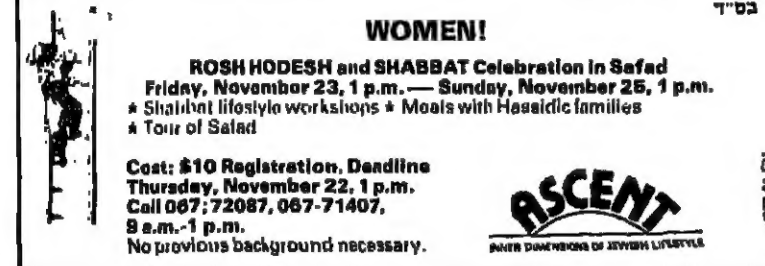
9 a.m.-1 p.m., 4-7 p.m.

170 Ben Yehuda St. (First Floor),

Tel Aviv.

Tel. 03-238618, 03-223165.

01620 30 121



**ASCENT**

WOMEN!  
**ROSH HODESH and SHABBAT Celebration in Safed**  
Friday, November 23, 1 p.m. - Sunday, November 25, 1 p.m.  
\* Shabbat lifestyle workshops \* Meals with Hassidic families  
\* Tour of Safed  
Cost: \$10 Registration, Dandine  
Thursday, November 22, 1 p.m.  
Call 067-72087, 067-71407,  
9 a.m.-1 p.m.  
No previous background necessary.

01620 30 121

**GIVE SOLDIERS GIFTS**

**BRING A SECOND COUPLE-FREE!**  
**2 Couples for the price of One!**

Special for families: Bring the kids -free! (max. 6 persons to a villa)

Sunday - Thursday: \$60 per day for the whole villa (\$15 per person)

Weekends: \$75 per day for the whole villa (\$18.75 per person)

VAT excluded

**You, your family and your friends deserve a holiday with a difference.**

At Club In, Eilat, the only resort of its kind in Israel, accommodation is in a luxurious, spacious, airconditioned villa with 2 bedrooms, a fully equipped kitchenette and lounge with your own private panoramic terrace.

Our lively and imaginative entertainment and sports team give you an endless choice of activities for fun and relaxation:

- Aerobics, floodlit tennis courts (with free tennis instruction), basket ball, volley ball, water sports, outdoor jacuzzi, heated swimming pool, poolside barbecue & take away bar, lounge bar, restaurant, mini-market, nightclub with live music, cabaret, and dancing till dawn.

**Take a summer holiday this winter!**

Spoil yourself the international vacation way. - And bring along some friends.

This special offer applies until December 14, 1984

Fly Arkia to Club In.

Fill out this coupon and send to: Club In, P.O.B. 1505, Eilat, and you will receive a full-colour brochure by return.

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

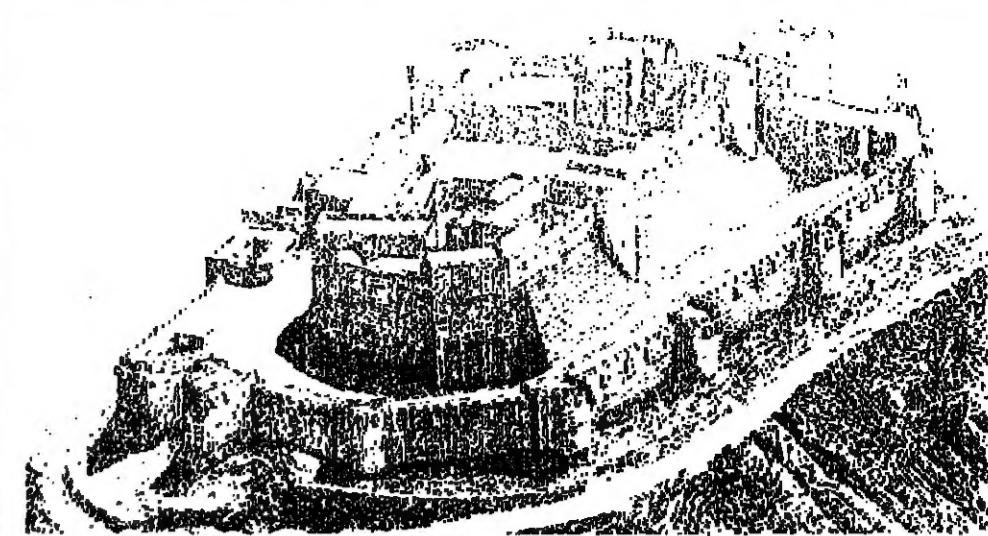
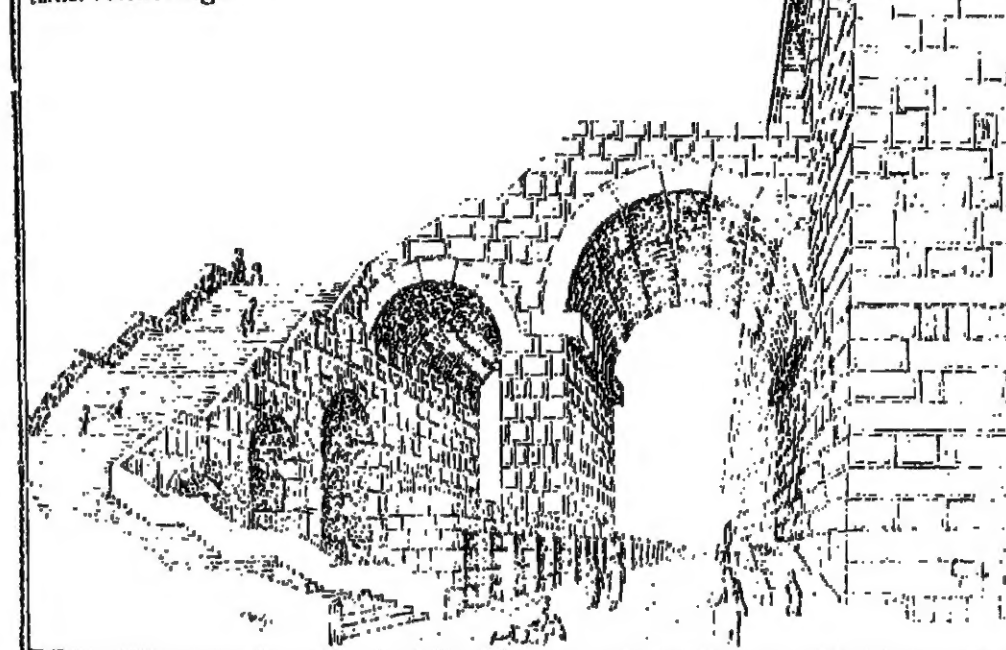
**CLUB IN.**  
**LOSE YOURSELF ...**

Reservations:

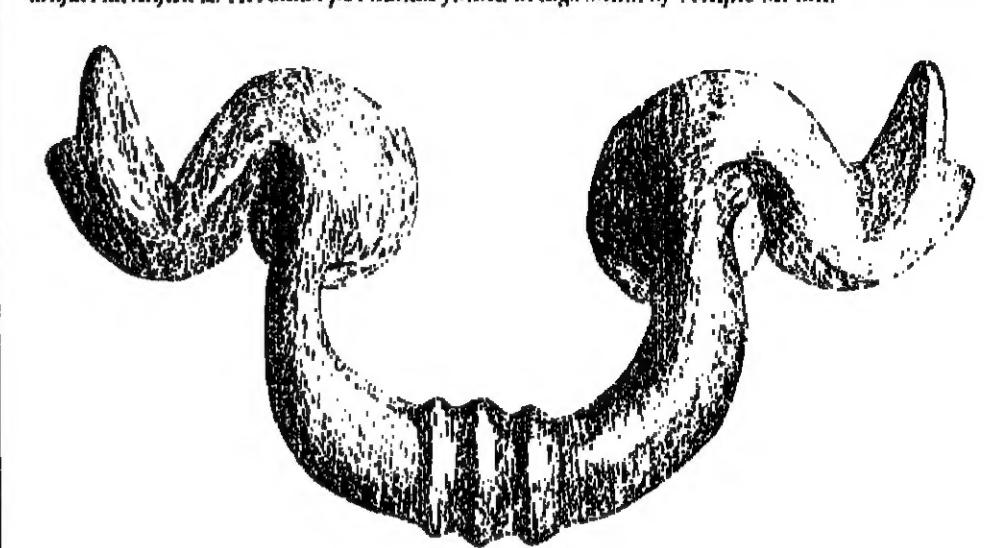
Tel Aviv: Dizengoff Centre, 422/50, Tel: 03-286003, 203383.

Eilat: Club In, Tel: 069-75122, 75123, or contact your nearest travel agent.

Reconstruction for archaeologist Meir Ben-Dov's book on Temple Mount dig showing 12-metre wide stairway leading up to south-west corner of Temple Mount from a major north-south street lined by shops. At the bottom of the page is a study by Himmelman showing a moderate stairway gradient she believes more appropriate than the steep grade shown in earlier renderings.

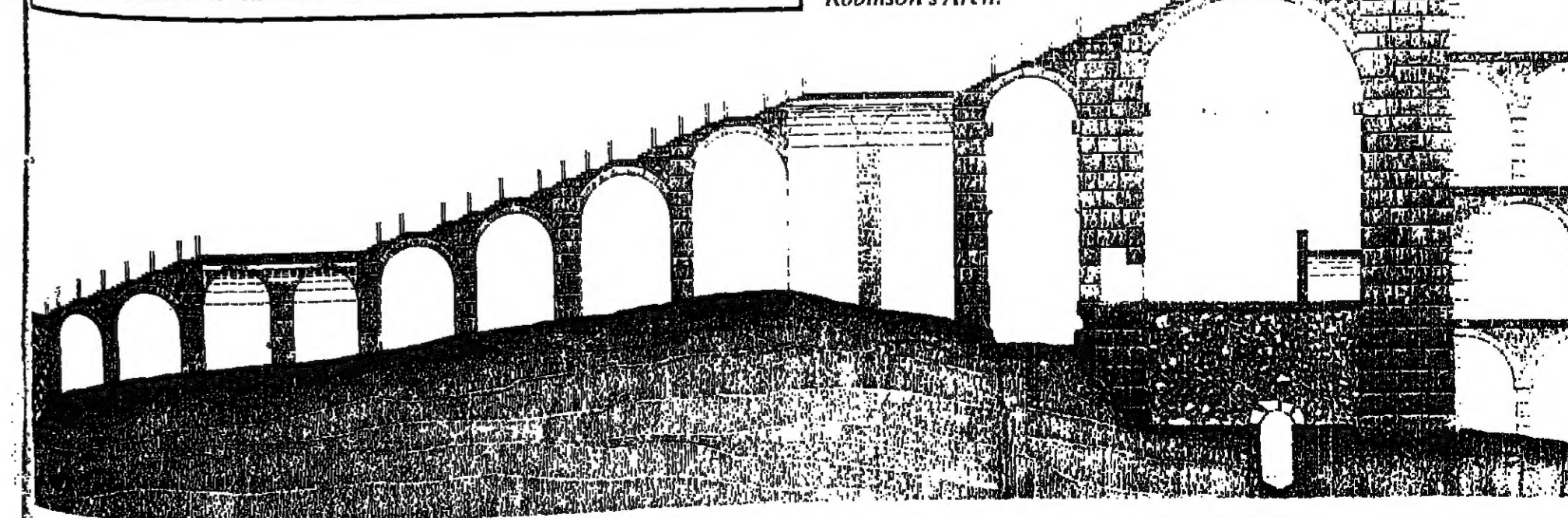
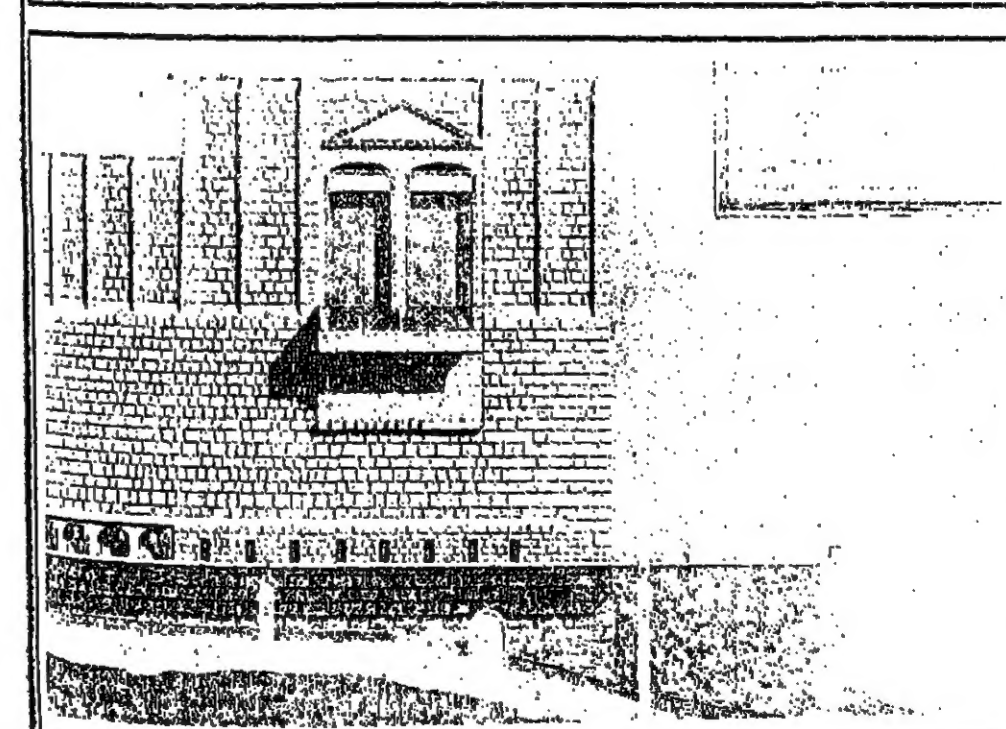


(Above) Reconstruction of Crusader fortress in Jordan, Krak des Chevaliers. (Below) Brass artifact identified as Herodian pot handle found in digs south of Temple Mount.



The drawing at left of the western view of the south-west corner of the Temple Mount shows, apart from the gate to the Temple Mount from the stairway, the ground level and substructure of the wall, including aqueducts and tombs.

For the purpose of the study below, Himmelman drew the stairway as a straight structure, to show her view of its gradient. The actual shape of the stairway is seen at top left. The largest span, adjoining the wall, is Robinson's Arch.





ZIMBABWE'S prime minister has dismissed this book as a tissue of lies. Hardly surprising, perhaps, considering that in it he is accused by Nkomo of planning his murder: "Robert Mugabe had decided to have me out of the way, and he evidently did not care what method he used."

Convinced that he would be assassinated if he remained in Zimbabwe, Nkomo fled to Britain via Botswana early in 1983, and wrote this book. The event that precipitated his inelegant departure was a search of his home by members of Mugabe's North Korean-trained Fifth Brigade, during which three of Nkomo's lieutenants were killed.

Nor was that the only crime committed by the Fifth Brigade. "Whole villages had been burnt to the ground [in Matabeleland, where Nkomo enjoys the almost total support of his fellow Ndebele tribesmen], cattle slaughtered, women raped. Soldiers who had fought gallantly under my command for our country's freedom were arrested and tortured. Some were tried, acquitted by the courts - and then re-detained without trial under the arbitrary laws inherited from the colonial period. My family and my friends were threatened, my passport was impounded, my speeches calling for unity and justice were methodically suppressed as the press and broadcast media were brought under total state control. But still the ruling party could not provoke me to disloyalty towards the nation I had struggled to liberate."

Predictably, Nkomo does not stress the lawlessness of disaffected members of his Zebra troops which might have provoked violent repression.

TO CALL Joshua Nkomo an opportunist, a desecrator and a loser is not necessarily to deny the truth of the charges he brings, as the leader of the minority party Zanu, against Zanu-PF and majority Mashona leader Mugabe.

But from this distance it is next to impossible to decide which of his accusations are justified. Broad issues of racism, politics and oppression are raised in this book; but unless one knows the history of Zimbabwe one is unlikely to see through the gloss Nkomo places on events. One could go further and say that anyone without a professional interest in the region or some other attachment to it won't be greatly interested in this disingenuous, self-serving exercise in autobiography.

Nkomo presents himself as a well-meaning, reasonable, disinterested patriot who was cheated of what was rightfully his by devious and

## Matabele faction



NKOMO The Story of My Life by Joshua Nkomo. London, Methuen. 270 pp. £9.95.

Alec Israel

treacherous colleagues (Mugabe was once his subordinate). Nkomo's publisher claims that he "is still fighting for human rights - against new repression." The situation in Matabeleland is undeniably delicate. But can one be sure what Nkomo is fighting for?

Two questions arise: How did this man come to be known as the "Father of Zimbabwean Nationalism"? And: How was he outmaneuvered by Mugabe and deprived of the first prize, the prime minister's job, in independent Zimbabwe?

Nkomo suggests that he had the leadership role thrust on him unexpectedly, at one stage by the whites (of all people) who invited him to a

his first period of exile, when the winds of change were blowing and he presented his people's case against colonial rule, brought Nkomo to the world's attention; but his supporters at home could hardly have read about this in the white-controlled papers. Yet, on his return to Salisbury in 1960, there was a "vast throng at the airport" to let him know they were behind him.

As for the second question, it has been suggested by one British reviewer (in the TLS) that Nkomo has no ideology. He was capable of meeting Castro, Mao, etc., and not showing any sign of having grasped what socialist ideology is all about. However, one could counter this by asking how many of Rhodesia's politicians, black or white, really understood Marxist-Leninist thought a decade or two ago.

Surely more important than his intellectual failure is the fact that Nkomo represents a minority group - and the independence elections organized by Britain were in fact democratic (the first and hopefully not the last in that country).

Nkomo was so surprised by the election results that he was sure they had been rigged. This shows how out of touch he was with the people. (Two years previously, in 1977, Ian Smith thought he could sue for peace with Nkomo alone - but Smith never cared or claimed to know much about majority opinion.)

OF COURSE these are far from satisfactory answers to questions that involve issues of politics and psychology that transcend the parochial details of the story as told by Nkomo. To expect the answers to come from him is to expect too much, no doubt, of a man who justifies the shooting down of civilian aircraft "because they were used to carry military supplies." After Air Rhodesia Viscounts were shot down during the civil war, Nkomo's men went about killing the few survivors they found in a dazed state near the wreckage.

It is perhaps unfair to judge a politician by strictly moral criteria, yet it is practically impossible to come up with a more revealing test. This is a sad story, a story without a happy ending. True, it isn't over yet, but it's unlikely that Nkomo will ever emerge a victor. He may or may not enjoy the support of South Africa and its destabilizing forces. The depths of South Africa's malice and its determination to impose its will at all costs are fairly obvious. (Israelis have their South African connection to add to their malaise over war-mongering in Lebanon, occupation in the West Bank, arms sales to Iran and to Central and South American

regimes in turmoil, and so forth. Nkomo reminds us that the white Rhodesians replaced some of their losses "by importing second-hand Hawker Hunters from Israel, with South African help.")

Incidentally, it is ironic that South Africa of all nations should be encouraging a version of the Marxist "permanent revolution" - for so-called anti-communist reasons in neighbouring independent black states that are hostile to it. Nkomo denies Mugabe's accusation that he is in cahoots with South Africa. It is difficult to believe Nkomo.

Mugabe emerges from between the lines of Nkomo's story as much the shrewder operator. It is widely known that Mugabe juggles Socialism and Catholicism, which some people consider contradictory philosophies. He (rightly) excoriates apartheid-run South Africa, but continues to trade with that country and simultaneously advocates sanctions against it. Such behaviour elevates duplicity to the level of sleight of hand, a phenomenon no less mind-boggling for being pervasive. There is greater moral inconsistency in the way Mugabe condemns evils in South Africa while at the same time explaining away massacres and intimidation and tribal hatred in Matabeleland. (Nkomo fails to make these points.)

Another hideous irony is that if Mugabe introduces one-party rule, as he seems determined to, he will be denying the significant Ndebele minority legitimate political expression and inevitably pushing them towards further violence, much in the same way as Smith pushed the Africans to war.

Mugabe cannot pretend ignorance of what his troops are doing - the country's intelligence services are too efficient for that. In the same way, one cannot accept Nkomo's protestation that he wasn't guilty of his troops' excesses in murdering the survivors of the shot-down Air Rhodesia planes. Come to think of it, which "leader" worthy of the name would seek to exculpate himself in this way, passing the buck down the line?

It may be more "necessary" in some parts of the world than others to murder in order to acquire and hold on to political power. This makes the successful political leaders, as well as the unsuccessful ones, accomplices to murder if not actual murderers. It takes a slightly insane kind of naive, callous cheek to pretend otherwise, to say "it was that kind of war," and to speak of "gallant fighters for freedom" as if the murder of innocents were not involved or not of the greatest importance.

fritted away in the North (Scandinavia and Finland), and 50 in the South (Italy and the Balkans).

He was above the law; so his minions were, also. Result: his domestic administration was riddled with corruption, from the top "down to the Gauleiters and petty local racketeers of every town in Germany." At all levels (Lewin is quoting Alan Bullock) "there were conflicts of authority, a fight for power and loot, and the familiar accompaniment of gangster rule, 'protection,' 'graft' and 'take-off'."

He turned his fatherland into the world's villain *par excellence*. To this day, nearly half a century after the Nazi episode, Germans continue to be featured in film and novel as the prototype of the bestial and sadistic.

He ended up by ordering, in a bout of frenzy, the destruction of everything in Germany - its industries, its food supplies, its transport (trains, trucks and cargo-vessels). Hitler hadn't failed Germany: Germany had failed Hitler, and had to pay the price. A lunatic if ever there was one!

Any future historian, summing up Hitler's record, will have to record the following: Hitler took over Ger-

many as a prosperous, highly industrialized country which had recovered from the ravages of World War I. Within twelve years he had subjected it to the most terrible beating in its history. He left it irrevocably split, with Communist rule established, thanks to his own senseless antics, in the heartland of Europe.

He turned his fatherland into the world's villain *par excellence*. To this day, nearly half a century after the Nazi episode, Germans continue to be featured in film and novel as the prototype of the bestial and sadistic.

He ended up by ordering, in a bout of frenzy, the destruction of everything in Germany - its industries, its food supplies, its transport (trains, trucks and cargo-vessels). Hitler hadn't failed Germany: Germany had failed Hitler, and had to pay the price. A lunatic if ever there was one!

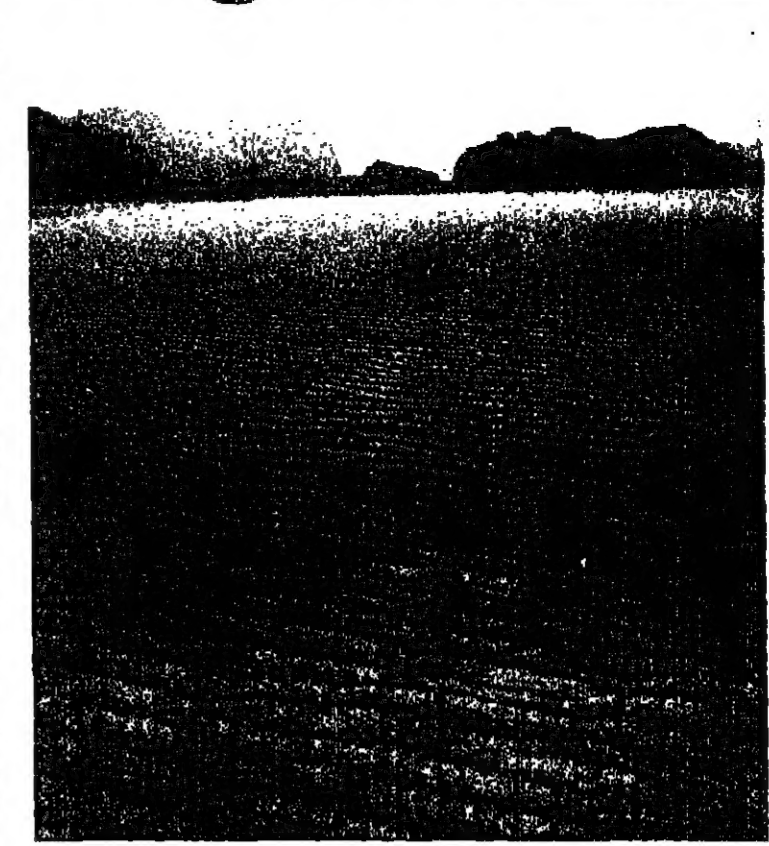
Any future historian, summing up Hitler's record, will have to record the following: Hitler took over Ger-

THOSE WHO have fond memories of when the Sinai was ours, who appreciate a glorious landscape, and admire the finest colour photography but cannot afford the originals, will want to own this splendid portfolio of 12 landscapes by one of Israel's outstanding photographers.

The album contains photolithographed reproductions of the artist's original portfolio of Cibachrome prints. They are almost as fine as reproductions can be. The colour separation was done by Reprocolor, Tel Aviv, with laser scanning equipment, which has the potential for picking up even the smallest details, and which result in near-perfect fidelity to the originals. Only one print in this edition, the view from the summit of Jebel Musa (Mt. Sinai), appears to be washed out; the others capture all the nuances of sand, rock, water, clouds, sky, and mountains with amazing clarity.

Neil Folberg, born in San Francisco in 1950, received his BA in photography and design with honours from the University of California at Berkeley in 1972. There he studied with William Gannett, who specializes in aerial photography. While he was still a student, Folberg travelled to the Macedonian state in Yugoslavia for eight months, sponsored by the University of California's Center for Slavic and East European Studies; his work there resulted in an excellent series of images which were purchased by the U.S. Information Agency for a travelling exhibition intended for American Cultural Centers in Eastern European countries (which, ironically, was banned in Macedonia because the peasant-like appearance of the

## The grand vistas



SINAI by Neil Folberg. Jerusalem, Adam Publishers. \$50. (Special limited edition with one original print: \$200) Available at Steimatzky's, R. Paul Fine Arts, and the publisher.

Leila Avrin

people did not project the government's desired public image). Folberg's next major series was a study of Chabad communities and individuals, particularly in Montreal and Brooklyn. They were reprinted by offset in his first published black and white portfolio, *We Are Thy People*

"I'M OFTEN asked what it's like to be married to a genius. The question used to please me - as an affirmation of my place, of my counting for something (if only through marriage) in the only world that counted for anything. But even back then, at the beginning of my marriage (three years by the external calendar, more than half my life by the internal one), I was uncertain how to answer."

In this first novel, the protagonist, Renee Feuer Himmel, finds an answer ("hellishly lonely") to the question posed above. Married to Noam Himmel, a mathematician of galactic brilliance and seemingly infinite emotional ineptitude, Renee at first basks vicariously in her revered husband's limelight at Princeton University's Institute for Advanced Study. This somewhat parasitic glow is soon eclipsed by the arctic inclemencies of Renee's and Noam's personal non-relationship. Although she graduated *summa cum laude* from Barnard College, Renee

## Burned out genius

THE MIND-BODY PROBLEM by Rebecca Goldstein. New York, Random House. 275 pp. \$13.95.

Richard Penniman

is extremely insecure concerning her own intelligence; and her belief in Noam's omniscience renders his every pronouncement a proclamation from Zeus to a mere female mortal. "You don't understand these things, Renee. Steve was interested in the objective value of his ideas. He's not going to be bothered by the trivialities that concern you so much."

"Trivialities like human feelings?" "Yes. Trivialities like human feelings." Noam looked at me for

several seconds, considering me. "You know, Renee," he finally said, "you are an essentially trivial woman. You have a lovely face and body, but in essence you are very trivial."

I felt as if I had faked my final exam, my very final exam."

THE INEVITABLE answer to the Himmels' sad equation is adultery. Renee moves from one assimilated Jewish intellectual to the next, finding sexual fulfillment but no peace of mind. In the end her husband confesses that he has lost his genius, that he has nothing more to contribute, that he is "burned out." Renee sees Noam as a human being for the first time. "He's on the mortal sphere now, the sphere of suffering. Beneath the indolent carapace - in his

## Responsible voice

VIOLENCE AND THE VALUE OF LIFE IN JEWISH TRADITION edited by Yehezkel Landau. Jerusalem, Oz ve-Shalom Publications. 103 pp. \$3.

Lloyd P. Gartner

are still ingrained and beyond eradication by time or by military success.

One is no longer quite certain. Some learned champions of the religious traditions in this land disregard the difference between a *halachic* (mandatory) defensive "war of commandment" and an "optional war." Saturated with the fervor of mes-

sianic expectation, they seem little concerned with the human and social price of war. Two prominent Orthodox rabbis, opposing this mood, discuss in today's context the points set forth years ago by Rabbi Shapiro. Rabbi Emanuel Rackman, examining "Violence and the Value of Life: The Halachic View," makes it clear that a pacifist standpoint may be found within Judaism but the thrust of tradition is to authorize and control violence. Rabbi Rackman's broad definition of violence follows its stages, from that committed against a fetus by abortion to war in defence of the State of Israel's existence. As organized social violence, war is subject to strict *halachic* con-

(Berkeley, 1975, now out-of-print). The fact that Folberg lived among the people he photographed elevates these images above the ordinary Hassid pictures.

He and his wife Anna came on *aliya* in 1976. In 1979, he began making photographic forays into the Sinai; each year, from November to March, when the air was at its clearest, he spent one or two weeks of every month in the desert. Since the time of the final stage of the Sinai withdrawal in April, 1981, he still makes two or three trips a year. The latest was in December, 1983. This Sinai album exhibits the best of his photographs through the winter of 1982-3. Folberg also studied privately, over a period of several years, with Ansel Adams, with whom he shares an affinity for the grand vistas of nature. This makes the Sinai a perfect subject for the young photographer, who in no way is a slavish follower of his teachers. His style is unmistakably his own.

Most photographers print as many original photographs from one negative as they please; Neil Folberg limits his editions to 75. A special edition of this portfolio, limited to 100, contains one original breathtaking Cibachrome print of the Monastery of St. Catherine at the foot of Mt. Sinai, which glows with an inner light. It is a three-dimensional as a photograph can be, and the gemlike radiance of the mountains envelops the viewer. Here one sees the difference between the laser colour-separated reproductions on ordinary (but quite good) paper and an original print. A reproduction can never duplicate the original, but this album is an excellent substitute. 12

## New role

HATSİYONUT B'EIDAN HAKFAIR HAGLOBALI (Zionism in the Global Village) by Yitzhak Shomron. Tel Aviv, Dvir Katzman. 141 pp. No price stated.

D'vora Ben Shaul

AT A TIME when despair seems to be the order of the day, and in a society which has become so divided that the only common ground Israelis have is their ability to commiserate with each other, it is refreshing to find someone who thinks the situation is less than hopeless.

Yitzhak Shomron, journalist, lecturer and writer, approaches the problem of Israel's role in the world with enthusiasm and a degree of optimism that one seldom encounters anymore.

Taking the thesis of Canadian theoretician Marshall McLuhan that modern communication has created a global village, Shomron sees Israel as the village centre, at least as far as the Jewish establishment is concerned. He argues that all the Jewish international organizations should move to Israel and manage their affairs on a global scale from here.

Shomron also outlines a plan for worldwide Bar-Mitzva insurance for boys and girls. Every Jewish baby would be insured, premiums being small and shared between the parents and the Jewish organization sponsoring the programme. After 12 years the policy would guarantee the child a bar- or bat-mitzva in Jerusalem.

One idea, which leaves steadfast old-line Zionists agast, is Shomron's plea for partial *aliya*. Shomron would encourage Jews to live in Israel and abroad simultaneously, either half a year here, half there or a few years in each place. Shomron argues that the increase in tourism, in purchases and in communication would easily offset any tax losses.

The book makes a good case for a complete change in the way we see ourselves and the Jewish world, and has won some staunch supporters for its ideas, among them Hebrew University Professor David Flusser and a number of other Israeli thinkers. □

## CORRECTION

WAIVING THE RULES, a review of "The Sinking of the Belgrano" by Desmond Rice and Arthur Gavshon, and "The Battle for the Falklands," by Max Hastings and Simon Jenkins, which appeared on October 28, 1984, was written by Meir Ronnen and not as published.

HITLER WAS an evil man - but was he a genius? Starting as a house-painter, at his peak he ruled an empire stretching from the Atlantic to the Caucasus.

He fell because he was confronted by two superpowers, the U.S. and the Soviet Union, each of them almost twice the size (in population) of Germany. Here is the raw material for a dangerous and heroic German saga.

Lewin's book debunks the legend. It shows Hitler as what he really was: an ass. Many people, influenced by the fearful memory of mass-power displays, fervent Teutonism and serious swastikas (the Nazis were superb stage-managers), find it hard still to see the Führer in proper perspective.

What actually happened under his rule? His greatest success was the ignominious *defécite* of the French army in 1940. Hitler had little to do

## Debunking a legend

HITLER'S MISTAKE by Ronald Lewin. Leo Cooper in association with Secker and Warburg. 186 pp. £9.95.

David Krivine

with it. The Wehrmacht was efficient, and that proved enough. Its professionals knew about mobile warfare; the Gallic professionals knew about wine, women and song.

The Russian army collapsed in the East because Russian armies always start by collapsing, as Napoleon had good cause to know. The strength of Russia lay in its vast size and - what was not realized at the time - its vast resources. (According to Lewin the

Soviets manufactured more war-planes *per annum* than the Germans.)

Hitler should have concentrated on the capture of Moscow. His generals wanted to do that but the Führer knew better. He scattered his forces from the Baltic to the Caspian Sea, and played into the hands of the enemy.

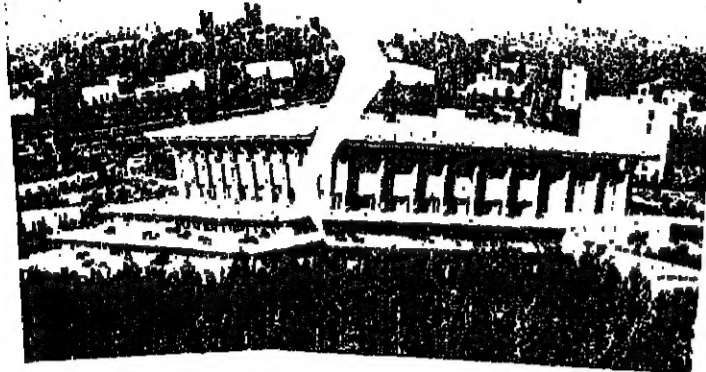
In 1942, when Von Paulus was besieged in Stalingrad, this idea had turned. Hitler didn't see it. His "stand-fast syndrome" (Lewin's phrase) destroyed the German army. On D-day, when the Anglo-American forces landed in Normandy, and Hitler found himself fighting on two fronts - the traditional German nightmare - he had 25 divisions

RONALD LEWIN was an expert on World War Two, but this posthumous book is not a work of scholarship. Rather, it is an opinion-piece. He is pushing an idea, and sometimes he pushes it too hard.

Any future historian, summing up Hitler's record, will have to record the following: Hitler took over Ger-



# Israel's fault



As if we don't have enough concerns in Israel, now we've got Mother Nature pulling the carpet out from under us. Recent reports of slight earth tremors in the Jordan Rift served to remind us that, as with our other problems, the factors involved lie more than surface deep.

That puts us on rather shaky ground but, according to the Israel Seismological Institute, there is little to worry about — Israel is considered only moderately prone to mini-quakes. Perhaps after we have solved inflation, we can get to work patching up the Earth's crust. At least there we know where the fault lies.

Your friends and relatives abroad want to know all the earth-shaking news from Israel, but they also want to know the news and developments on a smaller scale. For the most on life in Israel, they should be reading THE JERUSALEM POST INTERNATIONAL EDITION every week. Order a gift subscription today.

## Ordnung muss sein

A YOUNG American soldier I once met in West Germany admitted to me that, before he was stationed there, he always thought World War II had been fought between the U.S. and the Russians. So I suppose we should be grateful that the current flood of popular fiction set in the Nazi period at least may help keep straight in the public mind just who the good and the bad guys were in that remote age.

Of course, the perpetrators of Holocaust thrillers create their own good and bad guys. Jews are often shown as morally ambivalent characters who survive only by making deals with the devil. Post-Holocaust Nazi-hunters are commonly depicted as crazed by their thirst for vengeance. The Nazis themselves are often more ingenious and suave than mad and murderous. And if the number of conscience-stricken "good Germans" in recent fiction in any way corresponds to reality, we may well wonder where Hitler found his followers.

It can be argued that the Holocaust thriller is the final exploitation of the victims; after their ashes have been spread in the camp commander's flowerbeds, the popular novelists, given a suitable grace period, recycle their stories as lurid background to standard cloak-and-dagger stuff.

THIS MAY seem a crass view, but it is hard to imagine a more cynical venture than Clifford Irving's *The Angel of Zin*. I imagine the editorial conference that led to its creation going something like this:

"Okay, Cliff, you got caught out with your phoney autobiography of Howard Hughes and you did your turn in jail. Then you got your union card back by writing some straight fiction. But understandably you still want to go for the megabucks. So that means either something in the

THE ANGEL OF ZIN by Clifford Irving. London, Hodder and Stoughton. 304 pp. £8.95.

S.T. Meravi



Ludlum-Follet vein... or the Ross MacDonald sort of thing. So what would you say to... yeah, a detective story set in a concentration camp?"

"Like it, like it! You're a brilliant publisher! I see it now. One by one, prisoners mysteriously get murdered in some camp in Poland, like Auschwitz. Commandant calls in a Berlin homicide detective..."

"They call him all the way from Berlin to Poland?"

"Because he's the best in the business, you see."

"Okay. But wait, Cliff, who would care about prisoners being murdered in a death camp?"

"Unauthorized murders. Upsetting the orderly flow of things. Now the Berlin copper, he's the hero, see, so we have to make him sympathetic. Give him an acceptable name, one that's not exclusively German — Paul! Wife killed in a British bombing raid. Two little kids. Member of the SS, but not anti-Semitic. Lost an arm on the Russian front."

"Busy little Kraut, but good, good. Go on."

"Gets to the camp — we'll call it Zin. Appalled by what goes on there. Knew but didn't really know, that sort of thing. Winds up — helping

the prisoners in their pathetic plan to revolt!"

"I like the revolt, Cliff, that's real inspiring. But the beautiful girl prisoner sleeps with the camp commandant?"

"Naturally. Got to be close enough to him to stab him with the scissors at the end. Even more heart-rending, her husband's also a prisoner in the camp and knows what the wife is doing. Paul eventually kills the most sadistic of the camp officers and — how about this? — our SS man saves the life of the old rabbi!"

"Before he gets killed himself?"

"Sure. Have to give the story its tragic dimensions. And before our hero dies he even writes a letter to his kids, telling the future generation they must know all the horrors. But of course someone else will toss the letter into the fire."

"Like that. And on the horrors, Cliff, you'll give us lots of gruesome detail about the camp, but not too, ah, titillating, right? Just enough to be really real. To really put the reader there."

"No problem. I'll deliver in 30 days."

"No need to rush. You might wind up writing things like, 'In that sense she felt doomed to die,' or 'Where it would lead he had no idea. But perhaps to an unforeseen answer.' Us publishers is sensitive to bad writing, Cliff. Us got our standards, you know. So don't be sloppy. Take six weeks."

"A month is plenty. I've got a sci-fi thing to do for somebody else, and my agent is angling to get me the next Spielberg screenplay, *Indiana Jones and the Temple Mount Chronicles*."

"Busy little writer."

BUSY INDEED, and the fact that Mr. Irving and other Holocaust-thriller writers may assume all the right moral postures is no defence for this sort of thing. That is the least that should be demanded. But apparently it's too much to expect some novelists not to capitalize on concentration camps.

## Barbershop Boswell

I WOULD like to predict great things for this unequivocally American writer, but I can't, for Ring Lardner's ability was recognized over sixty years ago. An English publisher has re-issued "The Best" of Lardner's colloquially grand short stories in hopes that a new generation of readers will discover his incisive (and often cruel) wit.

Ringgold Lardner began his career as a sports reporter in Chicago. He wrote a baseball column for five years and then abandoned sports journalism for the more uncertain waters of freelance, creative writing. The many readers of his old column followed Lardner across the waters, and he was able to establish himself immediately as an immensely popular short story writer. "In his heyday, Lardner was among the highest-paid writers in America. In 1927 *Cosmopolitan* (not to be confused with the present-day bearer of that name) was paying him \$4,500 for a single story (a sum equivalent to \$25,000 in today's currency)."

Lardner moved to Great Neck, New York, where he befriended F. Scott Fitzgerald. Fitzgerald introduced Lardner's work to his own publisher, and tried to convince Lardner to take his own talent more seriously, and write novels. Fitzgerald failed. "Something of Scott Fitzgerald's exasperation at Lard-

THE BEST OF RING LARDNER London, J.M. Dent. 213 pp. £2.95.

Richard Penniman

ner's unwillingness to take his vocation with a high modern seriousness came out in his obituary on Lardner's death in 1933 (a premature one, brought on by TB and excessive drinking). "Whatever Ring's achievement was it fell short of the achievement he was capable of, and this because of a cynical attitude towards his work."

IF RING LARDNER avoided the literary heights that he was assumed to be capable of, he certainly mastered the sociological depths that almost all his characters inhabited. Lardner was at his best when employing the scathingly imprecise vernacular of Tin Pan Alley song hustlers, semi-illiterate baseball players and pugilists, barbers and dime-store clerks. Here's an exchange between three baseball players in Lardner's "Women."

"I mean what I say!" retorted Jake. "I ain't goin' to spend my life on no bench, I come here to play baseball!"

"Oh, you did!" said Healy. "And what do you think I come here for, to fish?"

"I ain't talkin' about you," said Young Jake. "I'm talkin' about myself."

"That's a novelty in a ball player," remarked Lefty.

"And what I'm sayin' Jake went on, 'is that I'm sick of settin' on this bench.'"

"This ain't a bad bench," said Healy. "They's a hell of a lot worse places you might sit."

"And a hell of a lot better places!" said Jake. "I can think of one right now. I'm lookin' right at it."

"Where at?"

"Right up in the old stand; the third — no, the fourth row, next to the aisle, the first aisle beyond where the screen leaves off."

"I noticed her myself," put in Lefty. "Damn cute! Too damned cute for a bushier like you to get smoked up over."

"Oh, I don't know!" said Young Jake. "I didn't get along so bad with them dames down South."

"Down South ain't here!" replied Lefty. "Those dames in some of those swamps, they lose their head when they see a man with shoes on."

Ring Lardner liked to make his readers laugh, but his bone-deep cynicism concerning the honesty and intelligence of his fellow man far outweighed his sense of humour. Most of the stories in this collection deal directly with the thin (and to Lardner, transparent) veneer of civilization that protected Americans from each other in the early part of this century. Lardner ripped it off. □

## Gershuni: flowers of death

Meir Ronnen

MOSHE GERSHUNI (b. Tel Aviv, 1936) a Sandberg Prize laureate ('82), a sometime conceptualist and later "engaged" painter and maker of environments with strong political overtones, this summer turned to making etchings for the first time. The results are now on view at the Printshop's gallery, complete with handprinted catalogue and notes (by Itamar Levy) to the turbidly expressive works, the dark masses of ink bringing out the darker side of Gershuni's anyway gloomy well-answering.

Gershuni is engaged in the sense that his work grows out of a personal iconography that reflects his ambivalent feelings about his heritage, recent and past, religious and secular; about patriotism and cynicism; and perhaps about himself. He has long written phrases or verses into his sometimes bloody works, beginning with "My Soldier." He continues now with phrases from the Bible and the eight words of praise for the Creator from the prayer over the dead, the Kaddish, expressed in a series of eight beautifully printed etchings. In a set of screen prints he writes in the words of Haim Guri's elegiac poem *Bab Ad*, with its imagery of the anemones in the blood-stained mountain pass to embattled Jerusalem (and made famous by singer Shoshana Damari in 1948/9). The cyclamen dominates the screenprints and appears in some of the large Kaddish etchings too, but as a huge, menacing black form, a flower of death (incidentally, when the Japanese paint the camellia black, it represents the flower's ghost life after its death). Another symbol used by Gershuni is the tun-



Moshe Gershuni: "How Manifold are Thy Works" (Jerusalem Print Workshop).

nel (is there light at the end of? etc).

The Kaddish series teems with other symbols too. The code is deciphered in the copious notes, which offer all sorts of sexual connotations as well. But if you find all this tedious, you are left with the works themselves; and I must say that despite their tortuous origins, many are effectively direct. The Kaddish series (which also contains some neat soft-ground tricks) is particularly good. Gershuni the propagandist is turning back to the graphic image; and some of them here are powerful indeed. (Jerusalem Print Workshop — Florence Miller Art Centre, 38 Shvuel Yisrael, J'lem. 8 a.m.-3 p.m. Till Dec. 15.

ALEXANDER PUTOV (b. Russia, 1940) is a graduate of Moscow's Institute of Architecture and has been here since 1973. His latest show consists of mixed-media paintings on paper, often with gold acrylic back-

grounds drawn over with virtuoso brushstrokes of black or white oil colour. The almost cartoon-like figures that result depict sad faces, strange birds and almost fashion-plate figures, though best are the strongly delineated horses. But there are no challenges beyond the technique. Putov is selling himself short. (Nora Gallery, Maimon 9, J'lem.) Till Nov. 17.

MATTI FISCHER (b. Israel 1957), largely self-taught, makes his debut with oils, watercolours and drawings. The formalised nudes in pencil possess a certain monumentality but neither in line nor subject do they come alive. The aquarells are too tentative to arouse any interest. But the oils show promise and two of them, landscapes of Ein Kerem, are in every way accomplished, brought off with real breadth of form and composition. In both handling and colour they are livelier than Fischer's



Matti Fischer: still life, oils (Debel Gallery, Ein Kerem).

more rigid still life and stiff, formalised portraits. The latter often contain fine passages of colour but are marred by illogical contradictions in procedure and treatment. (Debel Gallery, Ein Kerem.) Till Nov. 21.

EVE MENES (b. Antwerp 1932) is again showing large, untidy watercolours of Jerusalem vistas. Trained at the Pratt and Columbia in New York, she settled here in 1970. Her teachers were New Realists like Philip Pearlstein, but her own brand of figurative painting is more airy and ephemeral; it depends on little ciphers that come together in a form of impressionism; and she relies on thin washes and the unfinished look, leaving pencil marks and white paper with deliberate effect. Using airy pinks and mauves, Menes evokes the air of Jerusalem as well as its urban slopes and avoids problems by avoiding solidity.

Menes' earlier works were views glimpsed through windows and balcony railings. This time, nearly all the works are seen through a car window, or feature the suggestion of a car looming in the foreground, reminding us that the vehicles we now take so much for granted are a typical part of our cityscape. In one case, a group of cars become the subject itself.

Menes also shows several large canvases, largely in overlaid washes and strokes of acrylic, covering the entire surface in a form of grid, which because of the overlays, tends to become partly opaque. The approach to these "landscapes" is that of painterly abstraction, but these canvases lack the definition and pictorial clarity of the watercolours. If Menes wants a challenge, she should try raising her sights in the latter, taking the conception further into the realm of activated composition. (American Cultural Centre, Tel Aviv Keren Hayesad, J'lem.) Till Dec. 31.



Pesach Slabosky: portrait, oils (Alon Gallery, J'lem).

PESACH SLABOSKY came to Jerusalem from the U.S. in the late Seventies and made an instant hit with his black-and-white still-life, painted with ink washes on home-made paper. Since then he has been struggling to find himself in colour; his current show of loosely figurative oils is his best yet in that medium, though still very uneven. Slabosky paints people, sometimes as portraits, often as a means to loosely handled pattern composition; and sometimes combining both approaches, as in the well-patterned double portrait of painter Anatoly Bassin and his wife. The weakest works are those in which patterning is barely evident. But this persistent artist has improved his colour harmonies and is closer to getting it all together. He still has difficulty however with noses and hands; for some reason, he is still much better with feet and toes. (Alon Gallery, cnr. 51 Palmah, J'lem.) Till Nov. 15.

GENIA GENDELMAN (b. Russia, 1951), who has been here since 1975, and who studied at the Avni Institute after training in the Soviet Union, shows assemblage sculpture in very mixed media, with very mixed results. Combining elements that are cast, moulded, melted or carved, Gendelman also mixes too many ideas in one work. The literary approach skirts mere kitsch. (Alon Gallery, J'lem.) Till Nov. 15.

YIGAL BIN NUN (b. Morocco, 1943) is head of the department of art and culture at the Histadrut and is a keen photographer. His "homage to Horus" contains only one photograph of the falcon son of Osiris and Isis. The rest of his show is devoted to getting across the sense of tranquility that he discovered among the Egyptians during a visit in 1982. He finds this sense of recurrent peace in the orderly piles of goods and materials one sees everywhere in Egypt. In close-up they provide ready-made serial material: piles of bamboo, clusters of identical coffee pots, layers of fish. Bin Nun carries the analogy a bit far by also concentrating on other serial subjects: chair legs, stairs, gharry wheels and their shadows. There isn't much made of the colour; some of these prints would have looked just as good in black and white. (J'lem Theatre Gallery For New Artists.) Till Nov. 30. □

## In the tradition

MOROCCAN-BORN Raphael Abecassis, director of an art centre in the development town of Netivot, participates in the recent revival of Jewish artistic heritage fostered by researchers and museums in Israel and America. In fact, he is invited to exhibit next year at the Jewish Museum of New York. In his present Haifa show he combines aristocratic parchment illumination and folk-papercut in a genre rarely seen before. His works are modelled mainly on the splendid medieval Hebrew Bible "carpet-pages" and decorated ketubot (marriage contracts) of ancient Oriental-Sephardi tradition.

The artist's pages of Hebrew and Aramaic script are composed into festive frames within frames, the inner ones shaped as arches or symbolic forms. The decoration, in strikingly brilliant enamel-like colours, show a delicacy of handling and an inner rhythm of line. A special feature is the irregular edge, cut out in fine arabesque, based on 19th century Moroccan art.

Abecassis uses a host of traditional motifs, known mainly from Ashkenazi sources: a double-eagle, the Zodiac and pomegranates in a

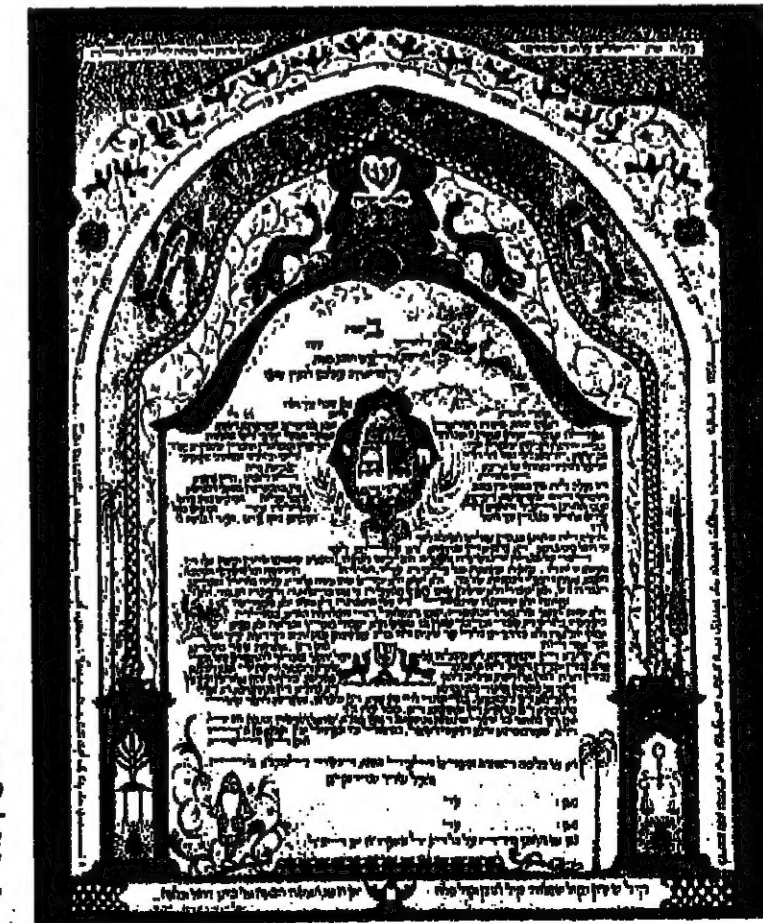
large Ketuba; seven candlesticks, a goblet and a rounded arch over two columns in "A Woman of Valour" and Kiddush for the Sabbath. "Prevalent in his work is the *hamsa* ("Hand of Fatima") of Arab-Jewish origin — a popular amulet against the evil eye — in a style echoing Moroccan ethnic jewelry. The many minute geometrical and plant patterns give a vibrant, if somewhat disquieting, effect.

Figural illustrations are few: stiff, small images in a Haggada page; and incorporeal, stylized faces in the only picture shown: "Jacob's Dream." The intuitively suggestive colours of this non-derivative piece attest to real painterly talent.

Even with the difficulty of harmonizing so many elements, the brilliant hues and the rich play of lines contribute to a bright decorative effect. (Music & Ethnology Museum, 26 Shabat Levi, Haifa.) Till Dec. 31.

EDITH VARGA-BIRO

Raphael Abecassis: Ketuba (Marriage Contract), illuminated parchment (Music & Ethnology Museum, Haifa)



THE JERUSALEM POST INTERNATIONAL EDITION

Subscriptions can be handled at:  
He'atid, 2 Rehov Mahavetzlet, Jerusalem  
Jerusalem Post 11 Carlebach St., Tel Aviv  
Jerusalem Post, 16 Rehov Nordau, Haifa

Please send The Jerusalem Post International Edition to:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

My cheque for.....(see rates below) is enclosed.  
Please send a gift card to the recipient in my name.

Name \_\_\_\_\_

Address \_\_\_\_\_

AIRMAIL SUBSCRIPTION RATES	6 Months 26 Issues	1 Year 52 Issues
U.S.A., U.K., Europe	US\$26	US\$44.95
Other countries	US\$30	US\$44.95

Payment can be made in Israeli shekels at the rate of exchange on the day of payment, plus 18% VAT.



DAVID BEN-GURION was fond of quoting Isaiah's prophecy: "I will bring thy seed from the east, and gather thee from the west; and to the north, Give up, and to the south, Keep not back; bringing thy sons from far, and my daughters from the end of the earth."

For a time this certainly applied to our people, but nowadays Israelis are reversing the prophecy, are going north, south, east and west to the four corners of the world. Every year 700,000 Israelis scatter around the globe like chaff before the wind.

I used to wonder why they were so determined to travel, why they submitted so cheerfully to the tortures imposed on a modern tourist. Buying presents for everybody at the other end of the trip; packing one's necessities and the presents into two infinitesimal, although immensely heavy, suitcases; getting reluctant banks to cough up foreign currency in return for an abundance of forms; arriving at an airport at an ungodly hour for a two-hour wait; submitting to the indignities of a search; being crammed like sardines into minute chairs in flying time; fed the ghastliest nutrients ever devised by man, an airline meal; suffering the shock of discovering how prices have soared abroad and the anxiety of wondering whether their money will hold out - why do Israelis do these things to themselves?

There is an alternative kind of holiday: Israelis could accept an amazing offer from an Israeli hotel in Eilat and enjoy physical and mental relaxation without suffering any anguish or using up precious foreign currency, thereby delighting the prime minister, the finance minister and the minister of tourism. Yet instead, Israelis insist on going abroad.

I used to think that the explanation was that we must be a nation of masochists, a theory confirmed during a period of seven years by the voting patterns of a large section of the citizenry. But at last I understand the true reason why Israelis are consumed by a passion for travel such as obsessed explorers seeking the source of the Nile.

Our restless people are roaming the world in search of the most recent episode of *Dallas*.

I HAVE BEEN writing a television review for nearly two decades. In my reviews I have covered, with great wisdom, all the activities of modern man in general and Israelis in particular - I have dealt with politics, religion, war, peace, love, sex, life, death, history, sports, literature, drama, ethics, science and sometimes even television programmes. During this period I have received a good many letters and telephone calls, most of them expressing loathing and contempt - the most recent of this type urges that I should be publicly hanged as high as Hamman - and a few indicating approval, endorsement and even admiration.

But never before have I received such a flood of calls and letters as I did this week, as a result of inviting our Marco Polos to inform me what happens next in *Dallas*. My contacts have seen *Dallas* in North America, South America, Europe, Australia, Africa. The only continent where Israelis are not seeing *Dallas*, apparently, is Antarctica.

Now I face a great moral crisis. Should I tell all? I know that last week I said I would reveal whatever I learned, but that was a promise lightly made, without considering all the implications. If I turn informer, I may ruin the oilhanger for my fellow-citizens when, or if, *Dallas* returns to our screens.

Besides, there may be money in

## Southfork revisited

TELEREVIEW/Philip Gillon



To see JR, we must roam the world, but the man in the picture is firmly in the saddle and putting on a good show.

doling out the information in confidential ear-to-ear whispers, in return for contributions to my favourite charity, the Save Philip Gillon Fund.

So, on second thoughts, I have decided to seal my lips like Callan's when he was being tortured by the Russians. I am prepared to tell just enough to set at rest the anxieties of readers in despair about Miss Ellie's rugs going up in flames. There is nothing to worry about: the fire brigade gets to Southfork and puts out the fire, by the time she returns from her jaunt with Clayton, the old homestead and the rugs are safe, everything is back in apple-pie order. I also hasten to add that Jock does not come back alive, that was incorrect information given by another paper. It is true that John Ross Jr. grows up to become young Katz, an Israeli Jew, who shocks the entire Jewish community of the United States by eating bacon and eggs for breakfast one morning.

For the rest - on such matters as how Sue-Ellen finds an empty bedroom in Southfork, and what happens when Bobby is mysteriously shot (more sibling rivalry, remember how that was once J.R.'s tale) - I say, like Iago, "Demand me nothing: What you know, you know: From this time forth I never will speak more." Of course, I may relent if your contribution to the SPG Fund is adequate.

NO NATION has made a greater

contribution to Western civilization than the Italians. Starting from the grandeur that was Rome and going through the Renaissance to the present day, we find that Italians have enriched the world through their architecture, sculpture, painting, music, opera, oratory, science, filmmaking, philosophy and cookery. The name "Italian" triggers thoughts of Mazzini, Garibaldi, Michelangelo, Columbus, da Vinci, Verdi, Raphael, Caruso, Fellini and Paolo Rossi.

During the last 100 years many Italians emigrated to the U.S., where they continued to keep the wheels of civilization turning. We think of Mayor La Guardia, Frankie Sinatra, Ms. Geraldine Ferraro, Rocky Marciano. It is true that Italians also have some debts against them, such as Fascism and the Mafia, but we know to our amazement and shame that such things can happen to anyone, to the unlikeliest nations.

Against this background, let me record my horror and indignation about the treatment given to the American Italians in the ghastly exercise of a so-called comedy series, *Mama Malone*.

Blushing with shame as I watched this crude, anti-ethnic affront, I could not help wondering who bought it for showing in Israel. Did that buyer see it? If so, surely he or she realized what a cruel caricature of an Italian family it presented, and that it was unsuitable for a Jewish-

Arab audience. Let us imagine that the anti-Semites produce a "comedy" about a very vulgar Yiddish woman with mighty hands, gigantic breasts, crocodile tears and facile smiles. How would we react to such an affront?

At one stage I thought that the episode would have one redeeming virtue, that we would get a new recipe for lasagna. It was not to be. The idiotic plot did not allow her to finish preparing the dish. This nuisance should be stopped in its tracks.

There are many good English and American comedies available that could be bought to fill that half-hour slot on Saturday. Please, please, please consign *Mama Malone*, or *Tali*, or *WARR*, or *Alach*, or anything but this tripe.

I am reserving judgment on *Married*, the new four-part drama which replaced *Dallas*, because it got off to so slow a start that I am not sure yet what it is supposed to be, a comedy or a tragedy. So far, as a comedy it was tragic, and, as a tragedy it was comic. But let us suspend our decision for a space.

THE MORE I see of Prime Minister Shimon Peres on television, the more impressed I am. He is taking to the medium like a duck takes to water, he has learned how to be relaxed in front of the camera, as if he were giving us a fireside chat.

On Friday night, appearing as the main item in Micha Limor's excellent magazine programme, he looked very good: his tailor and his barber are doing an excellent job. And he has abandoned completely his old habit of dividing his answers to all questions into three logical sections, with each section having five sub-sections. Now he answers directly and simply.

Some of my friends complain that he is too soft, that he is so anxious to please everybody that he is not putting his opponents firmly in their place. For instance, they say, he should have lambasted Gideon Patt MK for having the impertinence to open his mouth about the package deal and to talk about economic catastrophe looming ahead.

The critics have a point. Yoram Aridor MK, Yigal Cohen-Orgad MK and Patt, the men who orchestrated the economic follies of the previous government, are hardly in a position to give advice about how our affairs should be organized, just as Ariel Sharon should keep his trap closed about Lebanon. Peres's great mentor, Ben-Gurion, would have flayed such people mercilessly if they had dared to venture out of hiding after the mess they made.

But Peres has obviously decided to let bygones be bygones, so as to project an image of being the father of the entire nation, not only of his own supporters, just like Abraham Lincoln. After all, a father figure has to take into account that he has stupid sons and wicked sons, and must make an effort to love them all. Of course, somebody may comment that a good father will not spare the rod and spoil the child.

Nevertheless, although there is some merit in this point of view, I think that Peres is right, and that his soft approach to the erring is the correct one. He is certainly coming across as wise, tolerant and possessed of a remarkable capacity for taking both the long view and the short one, combining idealism with a grasp of the minute details of the economy.

What a relief it is to have returned to an age of reason instead of one of passion, to have a leader who talks without rancour, paranoia, hatred and prejudice.

## The nature of things



D'vora Ben Shaul

## Perfect timing

MAN, it would seem, is the only creature that is taken by surprise by the onset of winter. Throughout the world of nature the denizens of field and forest are ready and waiting.

In fact, for mammals and birds the preparation for the winter started shortly after mid-summer, when the days got shorter and their bodies, controlled by photo-sensitive mechanisms, switched over from the period of growth and reproduction to the time of preparation for the senescent season.

Animals like foxes and jackals in the Judean Hills, which depend on their winter coats for protection, responded to glandular changes and produced the fine, downy undercoat that both waterproofs the pelt and provides insulation. Those



whose welfare depends on their burrow, like the badgers and the hyrax in the Galilee, started to repair and enlarge their quarters. And the bees, whether hive-held or free-living, carefully winterized their hives with thick, black, water-proof propolis.

Most creatures underwent a change of metabolism that caused them to gain weight, a reserve for the hard times when both predator and prey may go hungry, or in some cases, like reptiles and (on the Hermon) hedgehogs, may hibernate through the cold season. Even the birds finished their moult and the nightingales in my Jerusalem garden look twice as big under their mound of puffy feathers. The hawdars, for instance field mice and male rats, began to collect compulsively the food they will need in store. Many birds from colder climes answered the coded orders in their cells and arrived here to escape the vigors of European winter. And those insects whose lives are limited to one summer laid their eggs in water-proof packets and prepared to die.

By now throughout the country the inanimate world of tree and flower is ready for the winter. For some trees and shrubs this is the dormant period: leaves are shed and the roots are at rest. For others the coming of the rains announces the beginning of a new cycle of growth. Special among these are the winter flowers, cyclamens, irises, crocuses and anemones.

The world of nature, tuned to its own inner clock, is ready and waiting for the change of season. The winter will not find it wanting.

IF THE PRICE freeze does nothing more, at least it gives us an opportunity to examine prices intelligently. No longer are the price tags racing past us at the speed of film in a projector. Like a movie director, the government has shouted "freeze" and we can study each frame at leisure.

Previously, it made little sense to run from store to store comparing prices on given items, since by the time we returned to the first one, the price would likely be altered. Also, the shekel was devaluing so rapidly that those who wished to calculate prices in dollar terms had difficulty keeping track of the exchange rate. This, too, has slowed down.

Today, the consumer has no excuse but laziness if he fails to compare prices.

The newspapers have published government-controlled price lists. These are not necessarily the ones we should pay, but the maximum shopkeepers may charge without violating the law. Obviously, they may sell below these prices, and many do. In fact, since the freeze went into effect, the papers have been filled with ads from supermarket chains offering weekly and monthly "specials."

Super-Sol has just published a new batch of American-style discount coupons, which you clip out and take to the store. In the Ramat Aviv section of Tel Aviv, the chain has distributed to mailboxes an additional set of local discount coupons. It is also offering some dramatic two-for-one offers, where you can buy one product at regular price and get a second free.

The Co-op Tel Aviv-Dan Hasharon chain, stretching from Hadera to Eilat, has chosen a different method of discounting. Each week, it is announcing a list of five items at special offer. This week's included the surprising boon of nearly 10 per cent off the controlled price of subsidized frozen chicken - IS950 per kilo instead of IS1,050. Sales were limited to three chickens per customer.

AT THE SAME time, people are becoming increasingly aware that if they travel to the less prestigious neighbourhoods, they can usually achieve significant savings on their grocery bills. Kol Yisrael's consumer programme *Lo B'kol Meir* ("Not at Any Price") took over the Second Channel for entire mornings this week to inform shoppers where they could find bargains. For instance, it reported that Elite's chocolate spread was selling in the Tel Aviv Hatikva Quarter market at half the price of the chain stores.

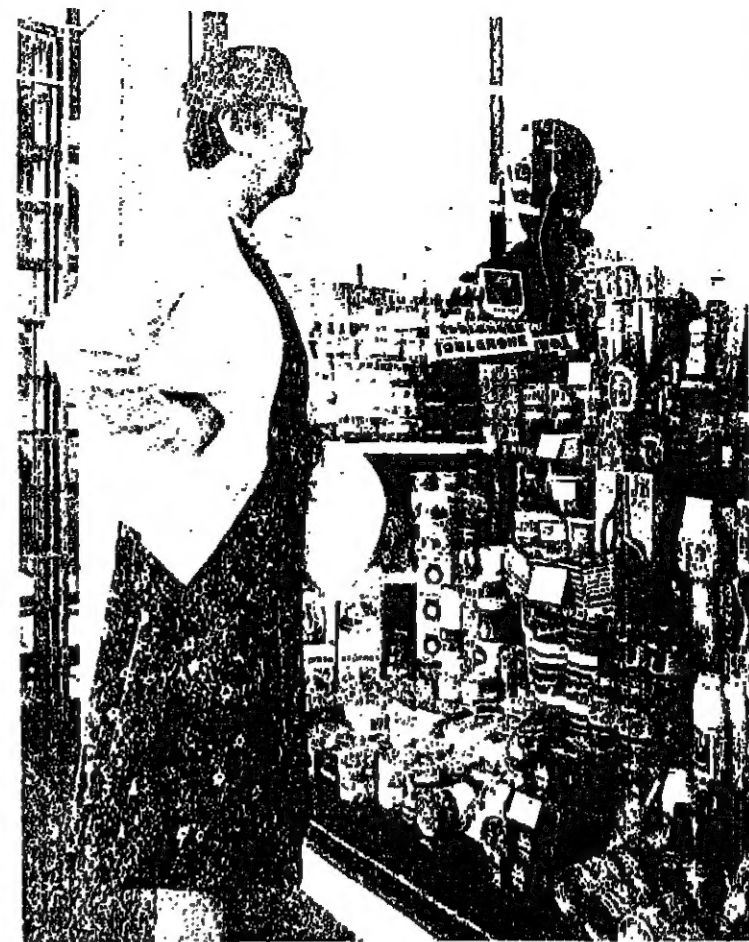
It seems that consumers are finally beginning to put this message which my media colleagues and I have been trying to get across for some time: that it pays to cross town to the open-air markets and bargain stores, especially for fresh produce and household paper and cleaning supplies.

One indication is the increasing parking congestion in the public lot near the Tel Aviv Carmel Market. Lately, it gets jammed shortly after 4 p.m., even early in the week on the traditionally slower shopping days. (On Sundays, many shops and stalls in this market do not open for business at all, or only in the mornings.)

At this season, Carmel Market shoppers are finding bargains in winter clothing as well as in groceries.

With luck, the freeze will result in more real competition between merchants for customers. If the chain stores want to keep their clientele, they will have to come up with enticing offers to keep shoppers from running off to the bargain spots. There are some signs that this

## Time to compare



## MARKETING WITH MARTHA

is happening. Super-Sol this month is offering Iris and Lily high-quality toilet paper on a two-for-one basis, which brings the unit price down to an incredibly low IS92 per roll for crepe paper and IS148 for the finer tissue quality. The catch is that you must be willing to put out several thousand shekels for a giant package of 24 rolls - and you get the second 24 free. Visa card users have an extra built-in saving in terms of credit.

For comparison, Lily toilet tissue at Super-Sol, in a standard package of four, costs IS1,450 - or IS362.50 per roll, so the two-for-one deal is a saving indeed.

OF COURSE, the wise shopper must learn to distinguish between a real bargain and a teaser which is just slightly below an already inflated price. For instance, among its coupons to clip, Super-Sol is offering a discount of IS500 on a five-kilo bag of Tip laundry powder. The full price at Super-Sol is IS5,260. I am willing to bet that most stores in the open-air market areas sell it well below the IS4,760 which is Super-Sol's special offer. My usual shop in the market was selling it for IS3,800 this week.

Not so, however, with the one-litre bottle of Neca's P17 dish-washing liquid. The government's list set this at a whopping IS1,950. The Dan Hasharon Co-op chain is offering it, this week only, at IS1,230. Super-Sol has the price marked on the bottle as IS1,366, but offers a IS250 coupon, bringing it down to IS1,116, till the end of the month. My shop in the market takes IS1,200 for it.

For economy, however, this washing liquid cannot hold a candle to Super-Sol's current two-for-one offer on another brand, Wito's Ram 36. The full price for a litre bottle is IS1,370 (as on the government's list), which means the customer is getting each bottle for IS685. (Earlier this week, Super-Sol had inadvertently marked these bottles at a

few shekels above the government price, but quickly changed it when I pointed out the discrepancy.)

My bargain man in the Carmel Market did not have Ram 36 at all this week. However, he was selling another dishwashing liquid I often use, Avocado from Meitlen of Petah Tikva, for a mere IS600 per litre. Super-Sol's price on this one is IS1,201.

SOME MORNINGS it is almost impossible for me to get any work done as my colleagues corner me to tell me our own favourite price stories. One had discovered that disposable nappies cost more at the manufacturer's own outlet store than at a supermarket which has them on "special." Another tells me that the made-in-Israel jacket he bought at Marks & Spencer in London is selling for over double right here in Tel Aviv.

My favourite story of the week is finding an identical product costing only one shekel more for the three-litre size than for the adjacent one-litre size - and yet most people are apparently buying the smaller costlier container. At Super-Sol, on the selfsame shelf, a one-litre plastic bottle of Assis orange-flavoured squash costs IS1,584, while for one additional shekel, you can have three litres of the same squash, albeit in a less familiar carton with a plastic bag inside and a nozzle for pouring the syrup. A similar phenomenon exists with Assis raspberry squash, where the comparative prices are IS1,689 and IS1,723. In both flavours a two-litre plastic bottle costs considerably more than the three-litre carton.

I do not particularly like these large bulky cartons - but I am prepared to buy them and funnel the syrup into smaller bottles for a saving which amounts to hundreds, and even thousands, of shekels.

I KNOW THAT some of my readers object to my comparing consumer

matters here with those abroad, as though we lived on a planet all alone. Yet I cannot suppress the observation that such an incongruity in price structure would not go unnoticed in an American supermarket. In the U.S., those three-litre economy cartons would be snapped up in a day, while the smaller more expensive containers would sit untouched.

One morning recently, I did some armchair shopping abroad. I took the advice of a Ramat Gan reader who pointed out that I need not travel to the U.S. to keep tabs on prices in supermarkets there, but need only go as far as the U.S. Cultural Centre library on Hayarkon Street next to the embassy. I spent several hours engrossed in the supermarket ads in *The Washington Post* from mid-October. After jotting down countless prices, I trotted off to compare them with current prices at the Super-Sol, which, after all, claims to be a North American-style chain. It is, in many respects, except for the prices, which are mostly higher.

I know all the pitfalls of comparing supermarket prices here and abroad. The U.S. does not have the 15 per cent value added tax which figures in virtually all our products (except fresh fruits and vegetables). According to my embassy sources, Washington, D.C., has no sales tax at all on foodstuffs, though its local 6 per cent sales tax may apply to non-foods sold in a supermarket.

Another problem is that the prices listed in newspaper ads in the U.S. are obviously special sale prices, not the ordinary full prices of the products. However, there are such frequent sales in U.S. stores that it is the rule, rather than the exception, for the American consumer to shop according to the weekly specials, the coupon offers, etc.

A third point which should not be forgotten is that the American wage-earner has a take-home pay probably triple that of his counterpart in a comparable occupation in Israel. If the American pays the same as we do, or less, for parallel grocery items, this represents a much smaller chunk of his income.

BACK AT MY desk, I spent what seemed like hours converting quarts into litres, pounds into kilos, dollars into shekels. By the end, I had the feeling that the only things cheaper in an Israeli supermarket were the onions, wine and pantyhose!

This is obviously an oversimplification. I didn't compare every possible commodity. There are some perpetual bargains here compared to U.S. stores. Our fresh fruits and vegetables are nearly always cheaper than theirs, and our basic subsidized breads are so cheap in international terms as to be laughable.

But virtually all manufactured food products cost more here.

It's a shame one can't eat pantyhose. We have a real bargain here. When a Washington supermarket chain offers a line at \$1.29, this amounts to about IS696 here (I was calculating IS540 to the dollar). At Super-Sol, you'll find local Can-Can pantyhose for IS478 and that includes our 15 per cent VAT. The Dan Hasharon chain was offering them this week at IS359 (today - Friday - is the last day of the offer). Apparently we enjoy cheap pantyhose because this is a spill-off from a highly successful export line.

At the other extreme from pantyhose is bottled orange juice. We certainly have no shortage of citrus fruit, yet a bottle of Assis or Yakhin natural orange juice at Super-Sol today costs over twice as much as orange juice in cartons at Washington supermarkets. Even a cheaper

brand here, Jaffa Mar, costs nearly double the American price.

Similarly, Gaf frozen orange juice costs considerably more than its famous counterpart, Sunkist, in U.S. supermarkets. Still, frozen orange juice is more economical than the bottled type. A 200gm. container of Gaf, at IS707, makes one litre of juice. A litre bottle of Jaffa or costs IS1,050, while Assis was marked IS1,299, at one Super-Sol branch and IS1,379, at another.

There has been much discussion recently about the price of mayonnaise. In the American ads I perused, I found a price only for Weight Watchers Mayonnaise, a low-calorie kind, which has a local parallel in Telma's Mayo Kal 13. The American brand, albeit on sale, cost considerably less than half the Israeli price which is IS831 for 250 gm. at Super-Sol these days. Even our cheapest regular mayonnaise, Telma or Dem, in a giant economy jar costs over double the American price.

Kosher frankfurters in the American supermarket ads, the famous Hebrew National brand, cost nearly 40 per cent less than Zoglohek frankfurters here at Super-Sol. And in the U.S., kosher products are a specialty for a limited clientele.

Coca Cola costs more in Israel than in the U.S., although it is manufactured here under licence, using cheaper Israeli labour. Americans in the Washington area can buy a two-litre bottle of Coca-Cola for \$1.29. In Israel today that would cost the equivalent of \$1.69.

When I stood at the timed vegetable shelf at Super-Sol, I found only one product which costs less than the equivalent of one dollar per tin - and that was the Mithar brand carrot cubes, at IS487, hardly an item most consumers would want. The only bargain in timed vegetables at Super-Sol this month is its two-for-one special on Pri-Hagadl corn kernels, IS742 for two tins - but this is a small quantity, only 300 gm.

MY PERUSAL of the *Washington Post* confirmed something else I have been contending for a long time - our heavily subsidized frozen chickens at IS1,050 a kilo are no big bargain. Fresh chickens, albeit non-kosher, were offered for 59 cents a pound - which would come to a mere IS700 a kilo. Fresh turkey was listed at 89 cents a pound, or IS1,057 a kilo - whereas I paid IS2,300 a kilo for fresh turkey in Tel Aviv last week. (Turkey is not subsidized.) I have it on good authority that our poultry industry is "not the most efficient." That must be the understatement of the year.

When I read how much cheaper most foodstuffs are abroad than in Israel, I don't know whether to laugh or cry.

I keep thinking about our food manufacturers' "threats" to stop supplying the local market and seek alternative markets abroad if they are forced to stick to the price freeze for the full three months.

My answer to them is this: Go right ahead and try to export your overpriced food products. I, for one, am ready to make do with the less expensive new ingredients and "manufacture" everything I need at home for a while. Perhaps in the long run, if our manufacturers learn to produce more efficiently, and our merchants learn to market more economically, we will enjoy the benefits of processed foods at prices comparable to those in the affluent United States. Of course, by all logic, ours should be even cheaper so long as our salaries are lower.

But then, did anyone ever promise us logic?

- Martha Meisels